PlayStation 2 ◻11

SEPTEMBER 2001/DEUS EX: THE WORLD EXCLUSIVE PREVIEW/FINAL FANTASY X/ON LOCATION WITH WWF SMACKDOWN!/INSIDE FIFA 2002/TEKKEN 4 VS VIRTUA FIGHTER 4/JASON RUBIN INTERVIEWED/PREVIEWED: SILENT HILL 2/PROJECT EDEN/GIANTS: CITIZEN KABUTO/SPY HUNTER/SOUL REAVER 2/RAYMAN M/G-SURFERS/MORE/REVIEWED: DARK CLOUD/WORLD CHAMPIONSHIP SNOOKER/VICTORIOUS BOXERS/RUNE: VIKING WARLORD/MORE

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GT
GRAN TURISMO 3

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We'd like to acknowledge that the graphics in GT3 are nowhere near the standard of this photograph. They're far better.
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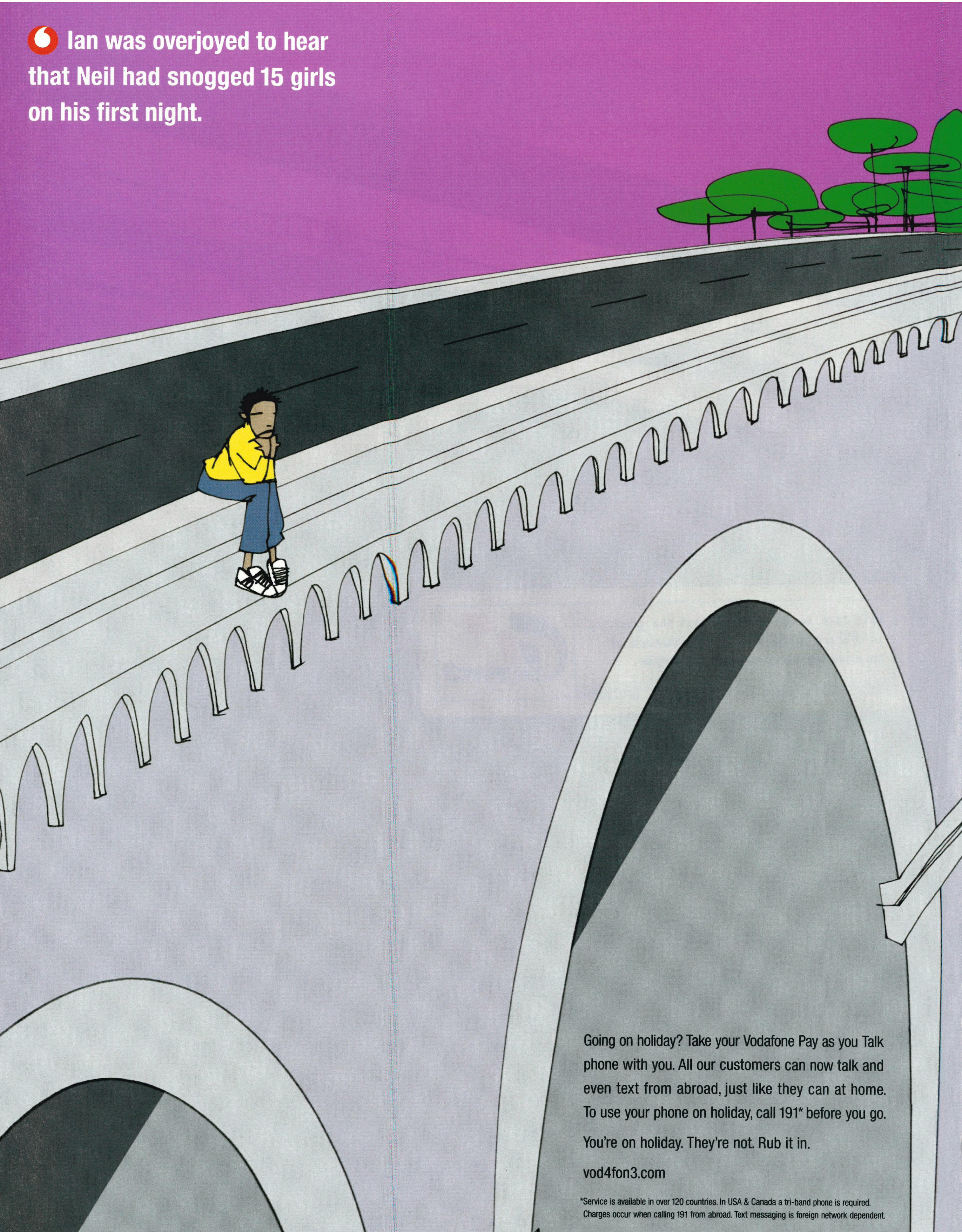

Ian was overjoyed to hear that Neil had snogged 15 girls on his first night.

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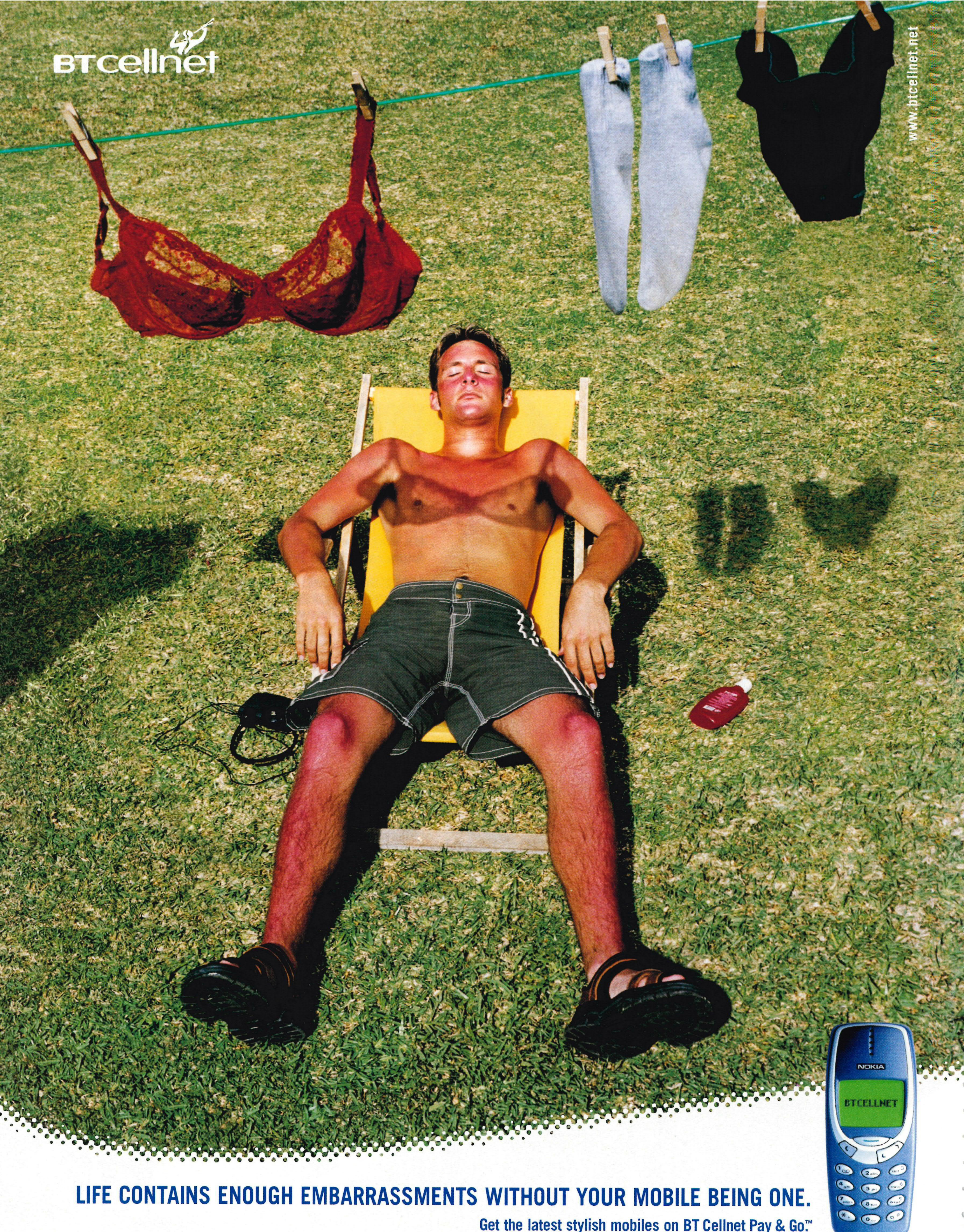
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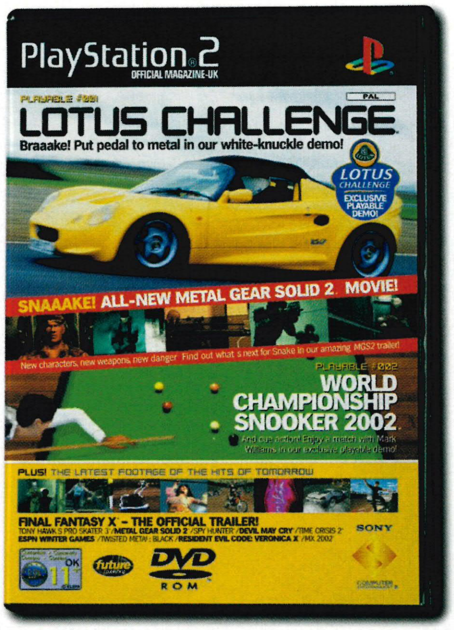
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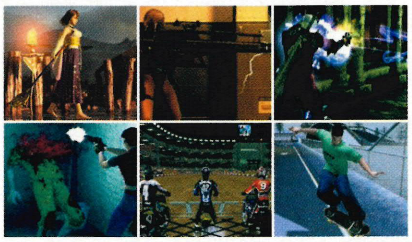
Take to the table and rack up against last year's World Champion, Mark Williams, in our fully playable demo of Codemasters' officially licensed title.



PLUS/**VIDEO PREVIEWS OF:**
Final Fantasy X, Metal Gear Solid 2, Devil May Cry, Resident Evil Code: Veronica X, Tony Hawk's Pro Skater 3 and much, much more...

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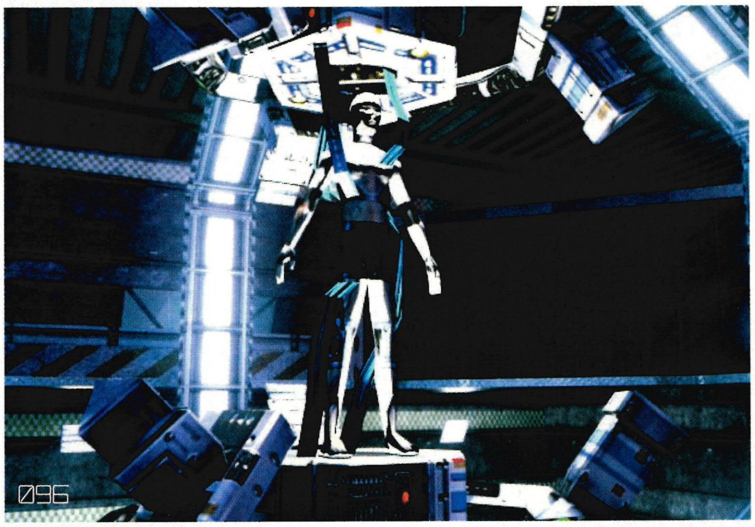

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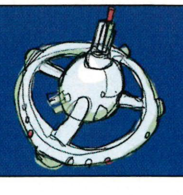
THE FUTURE ACCORDING TO PS2

HOW PS2 GAMES WILL DETERMINE THE FUTURE OF THE WORLD AS WE KNOW IT **PAGE 84**



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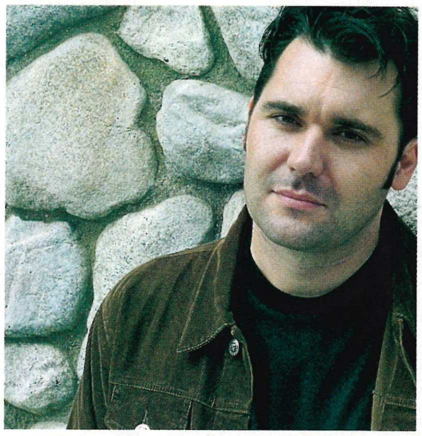
EDITOR'S LETTER



Dateline: the future

If you've played videogames for anything more than a nanosecond, you'll know the future's not a pretty place. The hourly threat of thermo-nuclear apocalypse, bone-smelting diseases lurking around every corner, a somewhat dubious style fascism that makes the wearing of either Meatloaf's cast-off biker jackets or a dog-infested suit of trampy rags mandatory... Nope, the future ain't pretty at all.

Why do videogame developers have a preoccupation with blowing the living daylights out of generations to come? Because it makes for bloody exciting games is the obvious answer – who wants some fluffy-bunny game full of *Logan's Run* extras chatting idly about their laser-powered wind chimes when you can have tentacle-waving vigilantes hurling space grenades from the 257th floor of the GammaTech Building at the assembled muties, freaks, droids and perps who lurk below? The future is a great playground for great videogames but given this is the PlayStation 2 – with its Emotion Engine an' all – shouldn't developer's visions of tomorrow be a little bit more, well, involving? Post-apocalyptic cyberpunk backdrops are all well and good but given we're all a little, let's say, *familiar* with such scenarios, don't we at least deserve a couple of extra twists when we buckle up for the ride this time around?

We give you *Deus Ex*. True, its dystopian view of a neon-splattered Hong Kong will be somewhat familiar to those who've ever dreamt of electric sheep but it's the sheer *thought* that's gone into Ion Storm's BAFTA-winning first-person shooter that makes it worthy of the PS2. Here is no find-key-open-door-disengage-brain experience – the Texas-based developer is offering you the chance to almost *direct* the game for yourself, with a true choice in what you do and, most importantly, how you do it. Take a spacewalk to page 96 to see how *Deus Ex* will rewrite the PS2's future (and then take a look at our feature starting on page 84 to see what the future would probably *not* be like if the PlayStation 2 had its way).

So what does the future hold for the world of PlayStation? Hopefully it'll be full of games exhibiting the same intelligence and nous as *Deus Ex* and fellow sci-fi shooter *Project Eden* (previewed on page 22), but even if the PlayStation 54 charts of 2164AD are full of sequels, if they're sequels displaying the same reupholstered stylings that this issue's returning stars *WWF SmackDown!*, *Tekken*, *Virtua Fighter*, *Final Fantasy* and *FIFA* are currently showing, then tomorrow's gamers will be in for a blast.

Of course, we'll all be working as mindless drones in Penal Colony X-12a orbiting the planet Motorbooty by then but...

MIKE GOLDSMITH
Senior Editor

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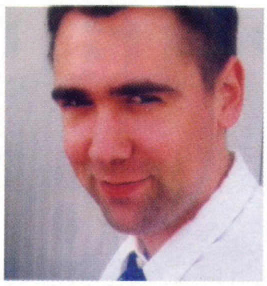
We asked them what they do. Here's what they do.

KEITH STUART

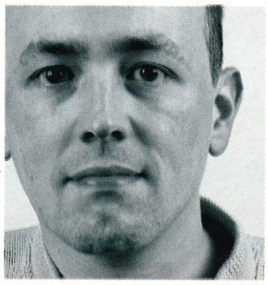


Super scribe Keith has more strings to his bow than a PS2 has sharp corners. Having worked on both *Edge* and latterly *DC-UK*, recently, he's been busy writing for *FourFourTwo*, trendy art mag *Frieze* and, well, us where Keith reviewed *Extreme G 3*. Keith also figures in his friends' nightmares thanks to a boozy 'drama workshop' he performed at a birthday meal. Given a replica light saber, he 'interpreted' *Star Wars* fused with *Goodfellas* dialogue. This ended abruptly when he fell out with his own reflection with the words, "What the f**k are you lookin' at, you f**kin' mook?" The sauce is strong in this one…

Game Of The Moment: "*Winning Eleven 5*. The only problem is that there's no Manchester City." Did you say problem, Keith?

I'm holding my breath for: "An online multiplayer version of *Elite*. I've been waiting for years. You never know, it might happen…"

MARTIN KITTS

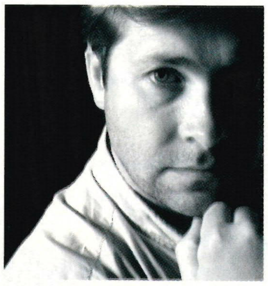


Asked to tell us a little about himself 'for our files', writer Martin Kitts mistook our probing as an enquiry from a computer dating service and came over all coy. Although he humbly denied that anything 'of note' had happened in his life, Martin did confess to a deep seated love of *Vib Ribbon*, Mike Tyson, Juliana Hatfield, Blackburn Rovers, lemons and cats. How this jumble of archaic guff prepared him to write our Future According To PlayStation 2 feature is beyond us, but it's funny all the same. When not scribing silly features, Martin tries to combine all his passions into a single, mostly legal, ecstatic experience.

Game Of The Moment: "The gorgeous robot-flavoured frenzy that is *ZOE*. Can I also mention *Mario Tennis*?" No. Probably not.

I'm holding my breath for: "*Rez*. Sony and Sega sitting in a tree/Making gaming history." Hmmm. Great game, but we'll get back to you about the rhyming.

PHILIP SOWELS

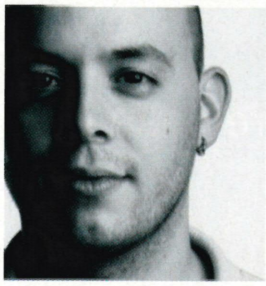


Although used to wielding state of the art photographic equipment in his day job (ie taking pictures of our *Tekken 4 Vs Virtua Fighter 4* poster in a dodgy Bath back alleyway), snapper Philip has a fondness for hoarding archaic entertainment media discarded by most people years ago. Namely vinyl ("I still reckon it sounds better than CD") and the N64. Ahhh. Bless. Philip also enjoys skiing and scuba diving. Indeed, after his upcoming wedding this September, he plans to go diving in Curacao on the honeymoon. At least we understand he was talking about swimming underwater when he said that.

Game Of The Moment: On this subject Philip comes clean, confessing, "My current console is an N64." However he is open to offers. Will somebody please give him a PS2?

I'm holding my breath for: "My fast approaching nuptials." And no, that isn't a quirky, goblin-infested Japanese RPG import.

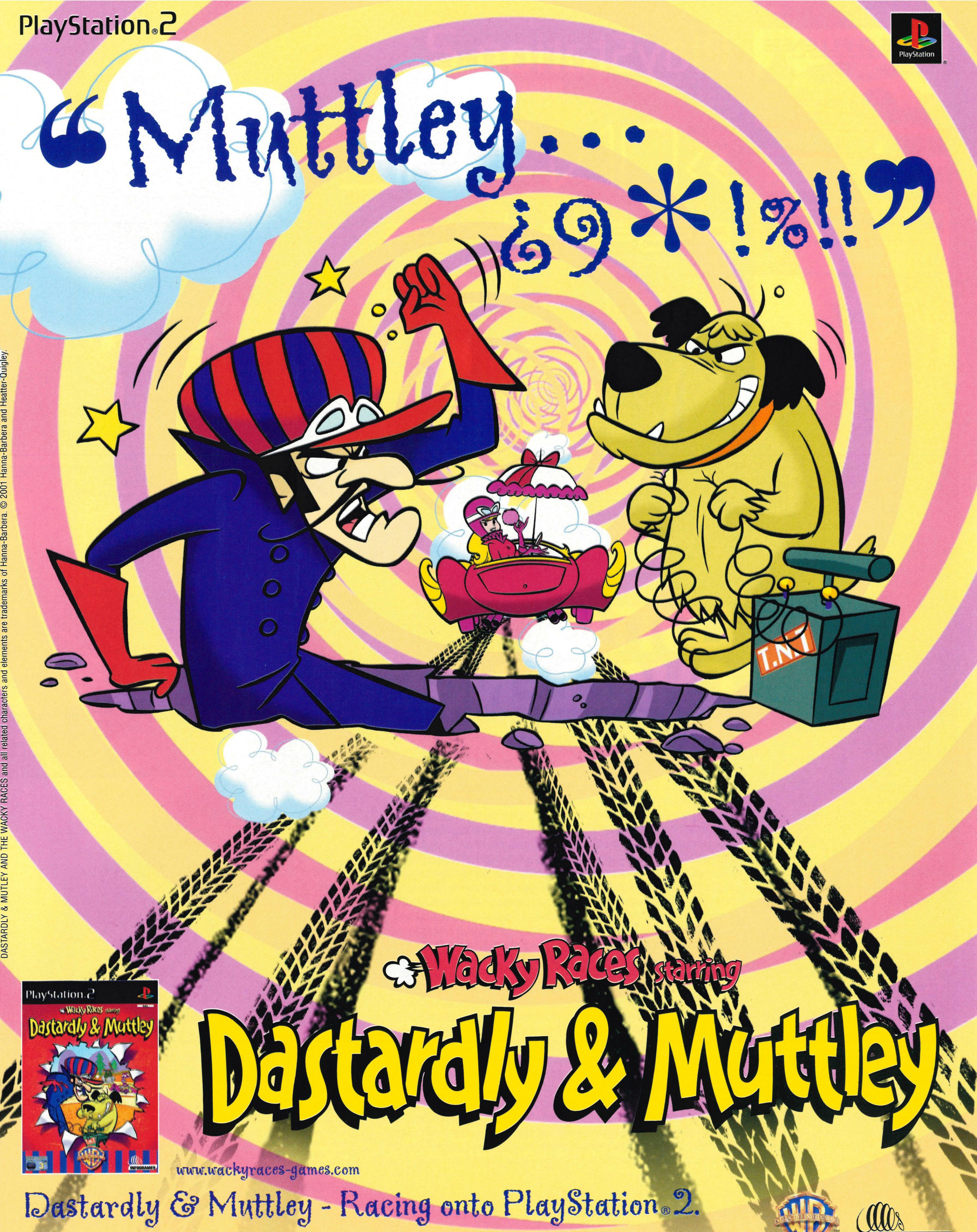
JES BICKHAM



According to Jes, he was discovered as a child wandering the sewers beneath London in the winter of 1882. Whether this is to be taken literally is unknown, but what is certain, is that for the last four years he's been working on a variety of mags including *PC Gamer*, *N64*, and *PC Format* before working his magic on this month's *Dark Cloud* review. Traumatised as a child by a Bangladesh-based incident involving a rickshaw and a speeding Land Rover, Jes does not drive and has a very low tolerance of morons. He also hides the emotional scars of an embarrassing love of Aerosmith. Life can be so very cruel.

Game Of The Moment: A man of many words, Jes gets straight to the point with his favoured game. "*GT3*," he says. "Obviously." Enough said.

I'm holding my breath for: "*Tony Hawk's Pro Skater 3* because the whole world will be able to see how spectacularly crap I am via the miracle of online…"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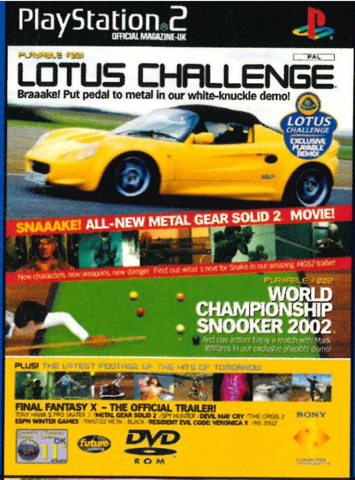
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playable demos

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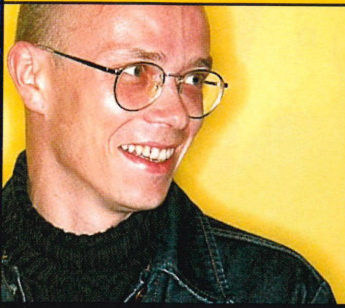
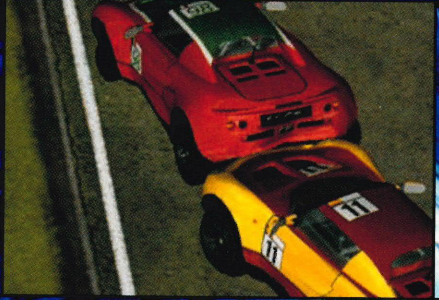
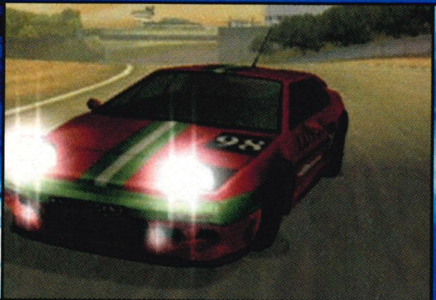
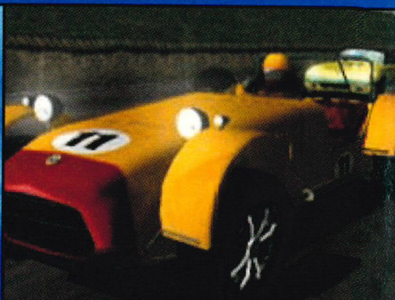








Hello, good evening, and welcome one and all to another blockbuster *OPS2* DVD. This month, we've got a treat for sports fans and petrol heads everywhere with our exclusive playable demos of *World Championship Snooker 2002* and *Lotus Challenge*. And once they've wet your proverbial whistle, we've got plenty more to satiate your gaming appetite.

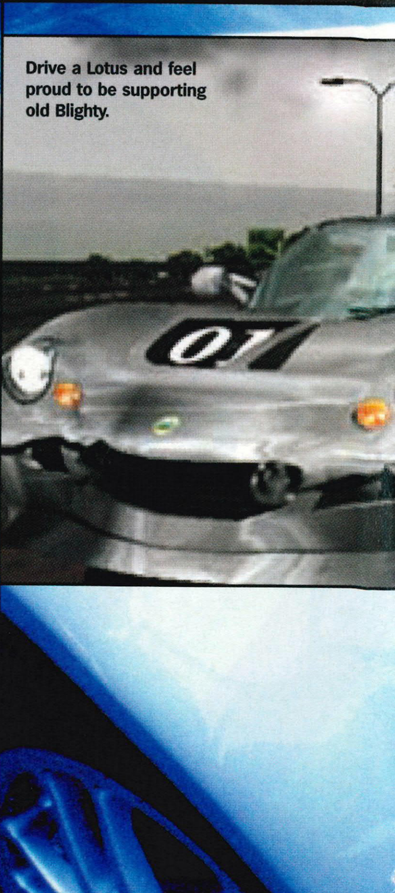
For starters, we've got videos of Capcom's next big thing *Devil May Cry* and the first PS2 outing for *Tony Hawk's*. Not enough for you? Well, how about an all-new eight minute movie of *Metal Gear Solid 2*? Then, of course, there's more survival horror action with a chilling look at Capcom's *Resident Evil Code: Veronica X*.

You might also want to take a gander at some outstanding footage we've bagged of *Final Fantasy X* (see page 49 for further proof of this game's superiority). Then there's Midway's superb PS2 update of *Spy Hunter*, muddy mayhem with *MX 2002 Featuring Ricky Carmichael*, light gun antics with Namco's *Time Crisis 2*, an *ESPN X-Games* sports frenzy and a sublime teaser of SCEE's disturbingly dark *Twisted Metal: Black*. Phew!

Hope you enjoy the disc and I'll see you next month. Just wait and see what we've got in store for you then...

Adrian Lawton
Deputy PlayStation Producer

PS To use this disc, load it up on your PS2. Then scroll between games and rolling demos with the ↓ and ↑ keys. To choose within a section use ← and →. Press ⊗ to start your choice up. Please note, you may have to reset your PS2 after some demos.



Drive a Lotus and feel proud to be supporting old Blighty.

I PLAYABLE DEMO ONE

LOTUS CHALLENGE

Publisher: Virgin Interactive/Game type: Racing sim
Demo type: Playable/Out: Now/Players: One (Full game One-Two)

THE GAME

Lotus Challenge has been produced in close co-operation with the world famous sports car manufacturer throughout its development cycle and the result is a game that digitally reproduces the illustrious vehicles almost down to the last nut and bolt. Many of the 40 cars have been built using original technical information from Lotus itself, giving each unique handling – from the sporty Sixties Elan to the ludicrously powerful F1 Type '99.

Championship and Challenge modes provide much of the game's substance, the latter allowing players to choose between two Lotus test drivers. Each of these follows an individual path through the story and you'll need to master all the challenges to see everything the game has to offer. The Stunt mode, meanwhile, provides some Hollywood-style relief from the serious racing fare and the two-player option top off an extremely well-rounded package.

THE DEMO

Choose *Lotus Challenge* from the games section of the DVD menu screen and once the demo has loaded, pick your favoured steering method from the three on offer with ↑/↓ then ⊗. Only the most proficient or foolhardy should opt for the full, Lotus-recommended, circular steering option. Hit ⊗ and we're off for a thrash around the beautiful Jupiter Beach Raceway in sunny Florida, where you'll take control of an Exige, the souped-up sports version of the popular Elise. Driver assists (such as traction control and braking assistance) are set to 'on' as default but to alter these, just hit START and use ↑/↓/←/→ and ⊗ to find your preferred setup. Starting in last place on the grid your aim is simple – work your way up through the field to take the chequered flag before the two-lap race is completed. Think you're up to the challenge? Time to hit the gas and see if you can put your money where your mouth is...

» THE CONTROLS
⊗ Accelerate
□ Brake
○ Handbrake
△ View change
L1 Lights
L2 Gear down
R1 Rear view
R2 Gear up
LEFT ANALOGUE Steering
RIGHT ANALOGUE
Accelerate/decelerate
START Pause/Options
SELECT Toggle HUD

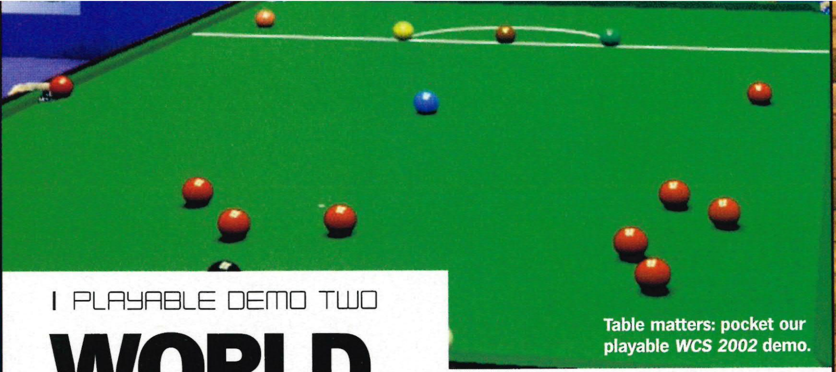
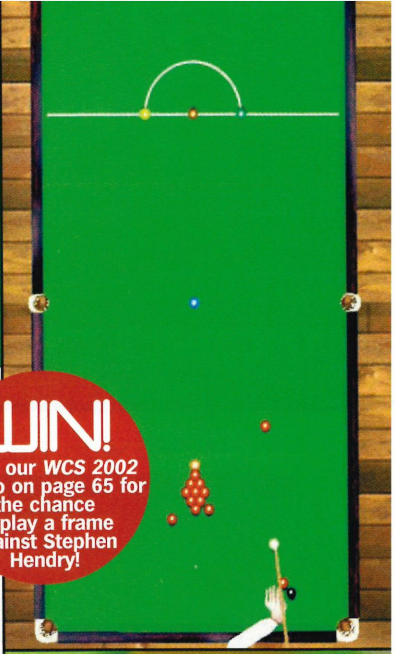
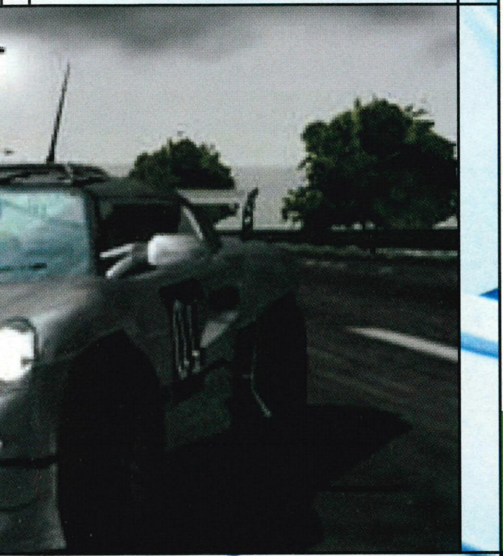


Table matters: pocket our playable *WCS 2002* demo.



WIN! Enter our *WCS 2002* compo on page 65 for the chance to play a frame against Stephen Hendry!



I PLAYABLE DEMO TWO

WORLD CHAMPIONSHIP SNOOKER 2002

Publisher: Codemasters/Game type: Snooker simulation/Demo type: Playable
Out: Now/Players: One (Full game One-Two)

THE GAME

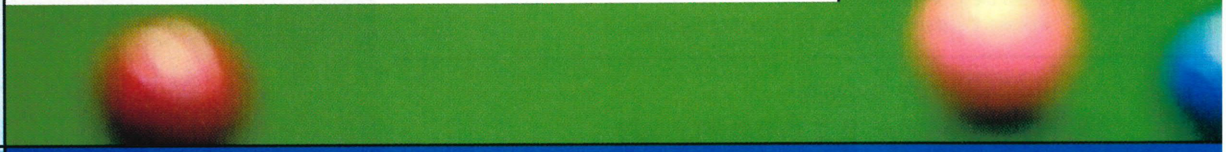
World Championship Snooker 2002 is the first true rendition of the popular sport to hit PS2 and we're in safe hands with well-known ball-potting PSone veterans, Codemasters. *WCS 2002* offers a comprehensive update for fans of the series, with 27 of the world's top players (including Ronnie O'Sullivan and Mark Williams) and an impressive 3D game engine. Create your own character then dive into the Career mode, working your way from dingy working men's clubs all the way to a world championship showdown at the hallowed Crucible. Curiously bespectacled veteran Dennis Taylor provides commentary and assistance in the Practice mode while those wanting a break from the road to world domination can even get stuck into a selection of mini games. Unmissable stuff for armchair cue-masters everywhere – as is our exclusive review starting on page 112!

THE DEMO

Select *WCS 2002* from the Menu and once the demo has loaded hit ⊗ to skip past the Language Selection screen. If you think you need some practice before taking on an opponent, hit ⊗ to choose Career mode. Next, choose Practice to hone your skills at your leisure. Once you're ready to take on the world's best, choose Quick Game at the menu, then Quick Start with ⊗. You'll play as ex-World Champion Mark Williams against a randomly selected opponent but before heading into the game, set your handicap to whatever you think you can handle.

» THE CONTROLS

⊗ Shoot/Select menu option/ Skip highlights
⊡/D-pad/LEFT ANALOGUE Adjust cue elevation
△ Overhead view
◎ Hold to speed up shot/animation
◎/D-pad/LEFT ANALOGUE Add spin to cue ball
L3 BUTTON Cancel any spin applied to the ball
SELECT Call up the nominate ball menu
L2 Hold down for Fine-tune mode
R2/D-pad/LEFT ANALOGUE Move cue ball in the D after it has been potted
D-pad/LEFT ANALOGUE Look up/down. Adjust shot power
R1/D-pad/LEFT ANALOGUE Activate Peek view mode. Look around table without changing cue setup
L1/D-pad/LEFT ANALOGUE Head view mode. Look around from your player position without changing cue setup



video preview

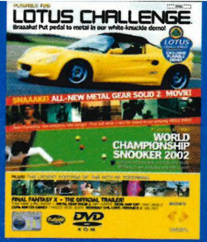
And yes, she looks this good in our video preview too.

I PREVIEW ONE

FINAL FANTASY X

Publisher: SCEE/Game type: RPG/Demo type: Video preview
Out: Summer 2002/Players: One

SQUARE'S LATEST BLOCKBUSTER is already selling by the bucket load in the Land of the Rising Sun and this latest movie direct from those good people at SCEE shows us exactly why. The PS2 has enabled the series to make the transition from traditional isometric perspective to glorious 3D and those Japanese geniuses have made it look easy. Stunning lighting effects, detailed texture work, fluid character animation and lush cinematic cut-scenes seamlessly interwoven with gripping gameplay make *FFX* a graphical feast on a scale never seen before on a console. Veterans of the *FF* series will feel right at home with the game's traditional blend of exploration, battles and epic story line, but the incredible game world is like nothing you've ever experienced before.



»ON THE DVD

MORE DEMOS

Talk to us!

»Comments and queries about this cover disc should go to me, Adrian, at PS2@futurenet.co.uk. Sorry, I can't answer your questions over the phone.

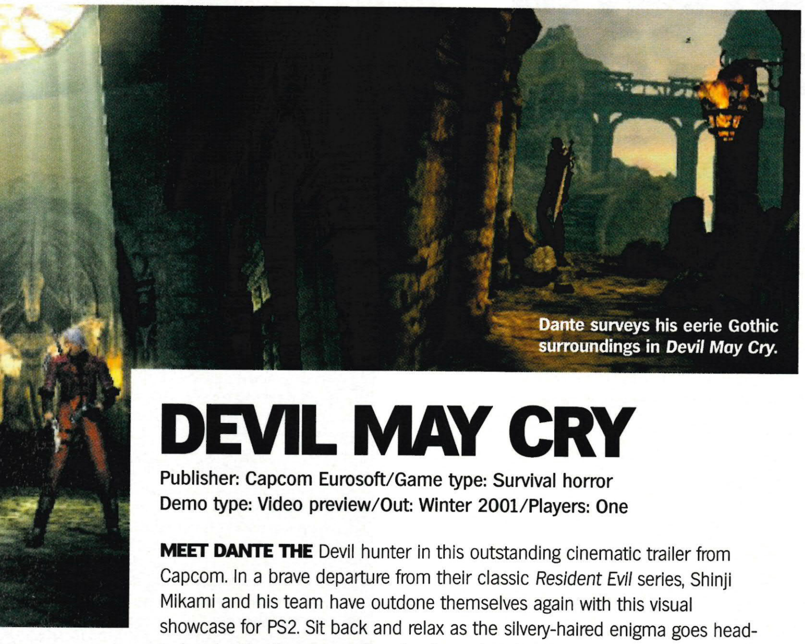
»If you have further problems with your disc pop the troublesome thing in an envelope and send it to the following address. We'll test it and, if faulty, send you a new DVD. We're at *Official PlayStation 2 Magazine*, Disc Returns, Customer Services, Future Publishing, Carey Court, Bancombe Road Industrial Estate, Somerton, Somerset TA11 6TB

**Remember, though, this disc will only work on a PS2.*

video previews

You've read the previews, now take a look at the games in action…

I PREVIEW TWO



Dante surveys his eerie Gothic surroundings in *Devil May Cry.*

DEVIL MAY CRY

Publisher: Capcom Eurosoft/Game type: Survival horror
Demo type: Video preview/Out: Winter 2001/Players: One

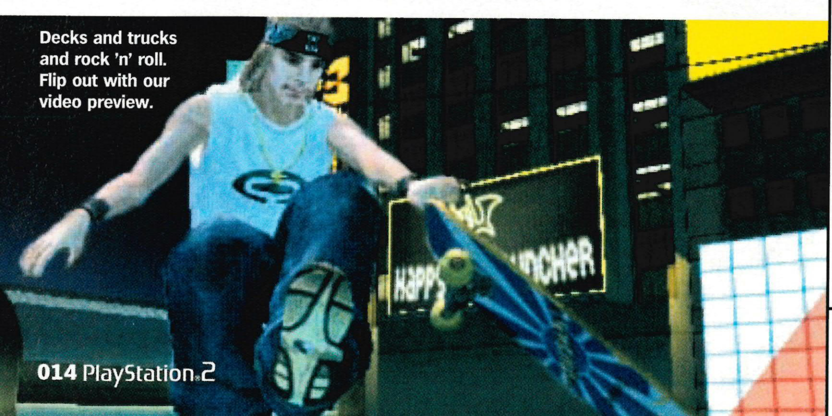
MEET DANTE THE Devil hunter in this outstanding cinematic trailer from Capcom. In a brave departure from their classic *Resident Evil* series, Shinji Mikami and his team have outdone themselves again with this visual showcase for PS2. Sit back and relax as the silvery-haired enigma goes head-to-head with all manner of nasties from ghostly scissors-sporting witches to the biggest, hairiest arachnids you're ever likely to come across. There's lovely. Whether letting loose salvos with his twin pistols and shotgun, wielding his energy-charged blade or simply indulging in a little hand-to-hand combat he's a new breed of hero that's about to make his mark on the world. Make no mistake; this game is going to be absolutely *massive*.

I PREVIEW THREE

TONY HAWK'S PRO SKATER 3

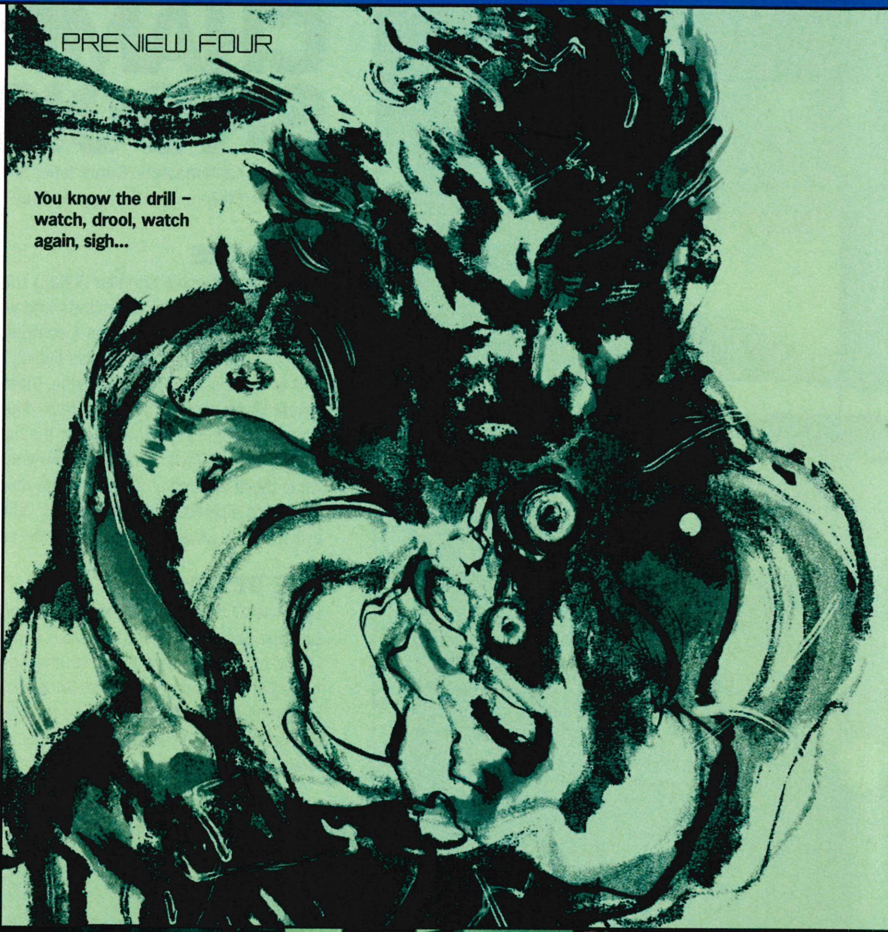
Publisher: Activision/Game type: Skateboarding sim
Demo type: Video preview/Out: Winter 2001/Players: One-Two (Online support)

THE HAWKSTER IS gearing up to make his mark on PlayStation 2 after two successful outings on PSone and he really means business. Big Tone and friends look all the better for the 3,000+ polygons they're now sporting and with even more tricks and combos crammed into the game than ever before, we're literally drooling in anticipation of this one. PS2 allows for an even more engrossing Career mode; massively improved detail in the environments; a Create-a-skater mode and support for online play – all meaning this could quite possibly be the biggest and best outing yet for skate-fans. Check out this trailer for a glimpse of what Activision has in store for us next year.

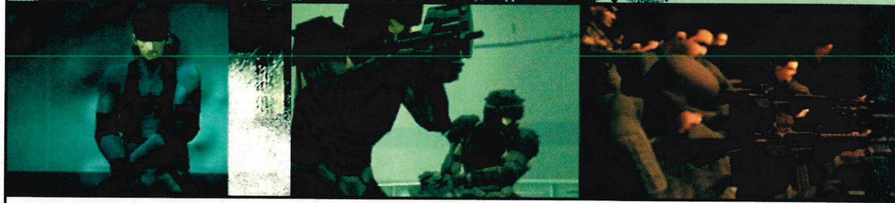


Decks and trucks and rock 'n' roll. Flip out with our video preview.

PREVIEW FOUR



You know the drill – watch, drool, watch again, sigh...



METAL GEAR SOLID 2: SONS OF LIBERTY

Publisher: Konami/Game type: Action/Adventure
Demo type: Video preview/Out: Spring 2002/Players: One

THE HYPE MACHINE rolls ever onward and we're treated to a sublime eight minute extravaganza of all-new Solid Snake action. Hideo Kojima's massively-anticipated sequel is arguably PS2's most-wanted title ever and this visual feast shows exactly why. *MGS* was hailed by many as the PSone's best title but Konami looks like setting new standards in terms of both gameplay and visuals with *Sons Of Liberty*. Watch in awe as Snake sneaks up on those unwary guards and snuffs 'em out of existence with deadly precision. See Revolver Ocelot and Liquid Snake up to their old tricks again, and the deadly new Metal Gear Ray in all its apocalyptic glory. We don't want to spoil everything that we've got in store for you so suffice to say that you'd better hold onto your jaw before watching this latest showing of one of PS2's greatest showcases to date. You will *need* to own this game...

PREVIEW FIVE

Experience the nauseating atmosphere of *Code: Veronica X.*

RESIDENT EVIL CODE: VERONICA X

Publisher: Capcom Eurosoft/Game type: Survival horror
Demo type: Video preview/Out: 7 August/Players: One

THE MAGGOT-RIDDEN gore fest returns to PlayStation in the latest and greatest slice of *Resi* so far and we cast a zombified eye over it in this excellent trailer. Claire Redfield's search for her missing brother takes her to a mysterious island somewhere in the South Pacific which, of course, is overrun with the lumbering undead hordes we've come to expect from the *Resident Evil* series. By far the biggest episode yet with stunning visuals, a sinister plot and plenty of classic shock moments, *Code: Veronica X* is not to be missed by survival horror fans. Turn down the lights, crank up the volume and 'enjoy'...

PREVIEW SIX

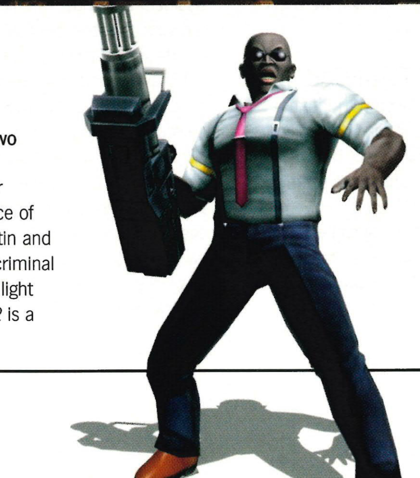
SCORE
500500
296190
SHOT
7
LIFE
TIME
3485
7
4000

You see soldiers, we see target practice. *Time Crisis 2* is coming soon.

TIME CRISIS 2

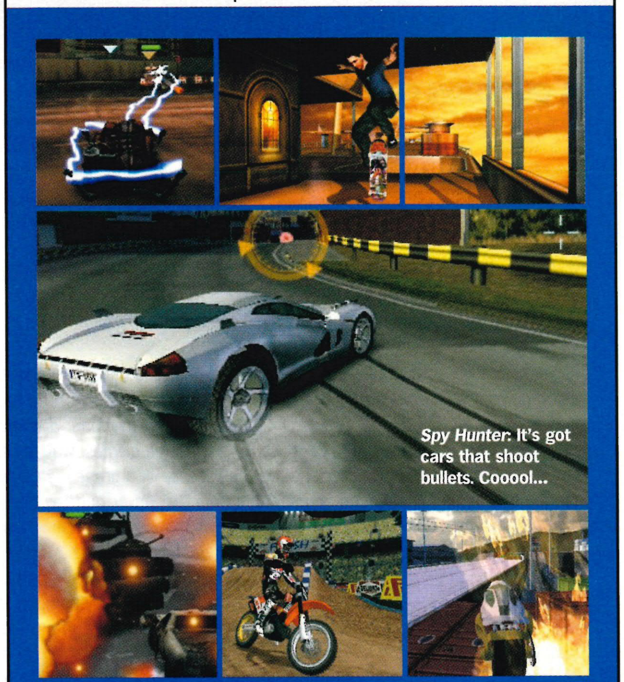
Publisher: SCEE/Game type: Light gun shooter
Demo type: Video preview/Out: November/Players: One-Two

NAMCO'S HIT 1998 arcade title is aiming for a November release on PS2 and we take a sneaky peek at this latest slice of *Time Crisis* action. Sit back and enjoy the ride as Keith Martin and Robin Baxter battle to put a stop to the evil antics of arch-criminal Ernesto Diaz. With support for Namco's shiny new G-Con 2 light gun peripheral and better-than-arcade visuals, *Time Crisis 2* is a guaranteed blast from start to finish.



plus

And it doesn't stop there. Here's more...



Spy Hunter: It's got cars that shoot bullets. Cooool...

SPY HUNTER

Publisher: Midway

FAR MORE THAN just a rehash of their classic Eighties coin-op, Midway's *Spy Hunter* for PS2 is an abject lesson in how to update a title successfully. It retains all the accessibility and pure, unadulterated fun of the original, while bringing the experience bang up-to-date with sleek visuals and a objective-based mission system. Hop on board the G6155 Interceptor for some Secret Agent action with our fantastic preview, both on the DVD and over on page 26.

ESPN X-GAMES

Publisher: Konami

SPORTS FANS REJOICE! Konami's *ESPN X-Games* series is gearing up for a full-scale assault on PS2. In this fast-paced reel, check out Tony Hawk's rival *X-Games Skateboarding*; take to the slopes in *X-Games Snowboarding* and go for gold in *Winter Sports 2002*.

MX 2002

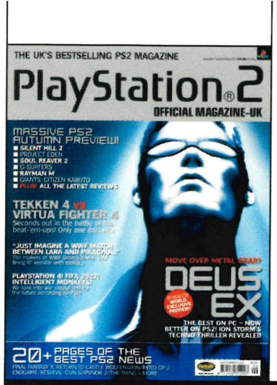
Publisher: THQ

RICKY CARMICHAEL AND CO are back to kick up some dirt on PS2 and we take a peek at THQ's next-gen version of their popular franchise. Tricks aplenty is the name of the game here, and our trailer shows off some serious flips and spins as it takes us on a tour of some of the title's gorgeous tracks.

TWISTED METAL: BLACK

Publisher: SCEE

THIS TERRIFYING TEASER introduces us to the depraved madness that is *Twisted Metal: Black* and boy, is it ever aptly named. Set in a dark, dangerous future this is non-stop motorised mayhem featuring one of the craziest casts of characters ever created. Look out for a more in-depth preview on next month's disc.


THE UK'S BESTSELLING PS2 MAGAZINE
PlayStation®2
OFFICIAL MAGAZINE-UK
MASSIVE PS2 AUTUMN PREVIEW!
SILENT HILL 2
PROJECT EDEN
SOUL REAVER 2
G-SURFERS
RAYMAN M
GIANTS: CITIZEN KABUTO
PLUS! ALL THE LATEST REVIEWS
TEKKEN 4 VS VIRTUA FIGHTER 4
Seconds out in the battle of the beat-'em-ups! Only one can win!
"JUST IMAGINE A WWF MATCH BETWEEN LARA AND PIKACHU..."
PLAYSTATION 4! FIFA 2022?! INTELLIGENT MONKEYS?
MOVE OVER METAL GEAR?
DEUS EX
WORLD EXCLUSIVE PREVIEW!
THE BEST ON PC – NOW BETTER ON PS2! ION STORM'S TECHNO THRILLER REVEALED
20+ PAGES OF THE BEST PS2 NEWS

postal

This month: *GT3*, spoiler alerts, *GT3*, naughty Biffo and, yes, *GT3*...

Winner of the StarLetter each issue gets an exclusive *Official PS2 Magazine* T-shirt. Sadly, anyone else printed gets now't – except, of course, the rare honour that is seeing their name in print in this fine tome. Although we're working on something else. Like games. Send those lovely letters to: Mike Goldsmith c/o Postal, *Official PlayStation 2 Magazine*, Future Publishing, 30 Monmouth Street, Bath BA1 2BW. Or email PS2@futurenet.co.uk. Get you writing now!

THE OFFICIAL MAGAZINE
PS2
OFFICIAL UK PlayStation®2 MAGAZINE

A QUESTION OF DEGREES

First off, congratulations on a great magazine, which could possibly be improved by adding a .5 rating to your review system. On a quick glance through the list of reviews, lots of people could mistake *MTV Music Generator 2* as being just as good as *Gran Turismo 3: A-spec* but you said it in your own words – I quote, "*Gran Turismo 3: A-spec* is the best game on PlayStation 2." I am not taking anything away from *MTV Music Generator 2* or any other nine out of ten games (I own three of them!), but *Gran Turismo 3: A-spec* is a cut above the rest. *Gran Turismo 3* deserves more than a nine but you are not willing to give a ten. So what about a nine and a half?!

Luke Riley, via email

A perennial favourite this one, Luke. Some magazines like our sister mag PSM2 *score using percentages, others mark out of five while esteemed Japanese games mag* Famitsu *scores out of 40, compiling four lots of 'marks out of ten' from four different reviewers!*

We at OPS2 mark out of ten because we feel it's the clearest way to score a game. Of course, a number can never ever sum up the essence of a game – similarly it can't sum up an album or a film. You can imagine that both Taxi Driver *and* The Matrix *might receive 9/10 but, as that example shows, it's obvious that the whole of cinema cannot be compartmentalised into ten separate marks of 'goodness'. Because* Taxi Driver *is better...*

Which, to cut a long story short, is why we write about games. Yes, GT3 *and* MTV Music Generator 2 *scored 9/10 but that doesn't mean you can directly compare them, contrast them and ultimately judge whether you should buy them based on a mere number. To do that, you need to read the review. It's here that we go into depth on a game, talking about its graphics, gameplay, humour, length, vision, attitude, confidence, frame rate, sound, structure, learning curve and, to cut a long list short, whether it's any good or not. We then give it a mark out of ten but for the true picture, you should read the words and not just look at the number at the bottom.*

As for adding a .5? But what if we gave both MTVMG2 *and* GT3 *a 9.5 out of ten? Now there's a one. Oh, and if you disagree with a review or score? Then welcome to Postal.*

LOOK AND LEARN

I am sick and tired of everyone bitching about the graphical quality of PS2 games. It hasn't been out for even a year over here and already people are worrying that PS2 games are going to be rubbish. What a load of crap! Does anyone actually remember the games that were first released on PSone? Look at the first *Tomb Raider* or the first *Resident Evil* – their graphics look awful! Now look at *Tomb Raider Chronicles* and *Resident Evil 3*!

Well, I can see the improvement and I have faith that game designers are soon going to bombard us with great games. Look at *Gran Turismo 3*. If the improvements between *GT* and *GT2* are anything to go by, then I can't even begin to think what *GT4* will look like! Everyone needs to calm down and stop worrying about the graphics. Just sit back and relax, with the knowledge that the games out now are just the appetisers, the main course is on its way. Keep up the good work – your mag rocks.

Toast, via email

Once again, our beautiful readers look to the future and see the truth. Add to this the improved gameplay (an equally key issue) from such PS2 treats as this issue's cover star Deus Ex *(see page 96),* Herdy Gerdy *or* Devil May Cry, *and you just know you made the right choice. And we think you rock too. Really rock.*

ELBITAPMOC SDRAWKCAB

I've seen, heard and raised with friends many questions about *Gran Turismo 3*, the UK's most-awaited PS2 game. The question I have heard about the steering wheel most of all is, 'Will my PC/Mac/Other USB steering wheel work with *Gran Turismo 3*, so I don't have to fork out some more of my hard-earned money on the official *GT3* one.'

My query however is the total opposite of that question. Will the official *Gran Turismo 3* steering wheel work with my PC? I currently have a crappy PC non-USB steering wheel and want to upgrade it, and the *GT3* one is the business (looking at all of the good reviews and mentions it got in your magazine) but if it would not work on my PC, I would prefer to buy a PC steering wheel that is compatible with *Gran Turismo 3* too.

Before you say it, I know *GT3* is the bee's knees, and I wouldn't need a steering wheel for a PC (or any other format) racing game, but there's a few other games (games featuring tanks, for example) it could be used for... Well I would use it, anyway. Finally, the price of the *GT3* game and wheel package is nowhere to be seen.

Thanks in advance – and let's see a bit more about *Winning Eleven 5* now *GT3*'s upon us!

Chris Davies via email

First off, the GT3 *game and wheel package now has a confirmed RRP of £104.99, so shop around. Second, the* GT3 *wheel is a repackaged version of Logitech's Wingman Force Feedback Steering Wheel. Theoretically, the* GT3 *wheel will work with exactly the same PC games that Logitech's Wingman Force Feedback Steering Wheel will but we recommend checking with Logitech on 0207 309 0127. As for other PC USB wheels working with* GT3*? SCEE can't confirm but again, we recommend checking with your local game store and trying the various combos out. Good luck.*

SURPRISE! YOU'RE DEAD!

I have recently bought a PS2. The July issue of your magazine was the first I got. First of all, congratulations for a truly excellent magazine. As a PC games reviewer in Cyprus, I have some suggestions to make.

In the preview of the upcoming *Resident Evil Code: Veronica X*, you spoilt the scenes of the game where the Hunter comes in and gave tips on how to put out a fire, even going in to detail on the story. That, as far as I am concerned, is inexcusable. You just can't spoil the surprises and, worst of all, hint a solution to a problem for a game that is not out yet. In the *Onimusha: Warlords* review again you gave away almost all the enemies, bosses etc. Surprise is a big part of games so please don't do that or at least warn the readers when you do.

Another thing is your HardCore section. In my opinion, that is not even necessary. Anyone with the slowest Internet connection can get online and the tips are just clicks away. It would be better to use that space for more exclusive previews, technical stuff instead of huge walkthroughs that are published months ago on the Net.

I think that I have said too much. Keep up the good work and try to make it a better magazine for all.

George Papageorgiou, Cyprus

We try hard in our previews and reviews for a balance that doesn't blow a game's secrets but offers a few tips and clues along the way – a hard job given we can't just write about the first level. Our screenshots also provide the same service – showing you the full visual range of all the game, rather than a few dodgy replay shots from the first two tracks or whatnot. We'll continue to do so – but with a few more 'Spoiler Alert!' warnings, given the points you make. And until everybody's online and not just a select few, we'll continue with HardCore to allow people to get the best out of their games as well.

PM TENSION

After having your mag for a week. I finished reading it but wanted more. Being a bit disloyal *[Charmed – Ed]*, I purchased a half-price PlayStation 2 mag.

It was utterly awful, mainly because my favourite part of the mag is the letters page. Their letters page was full of answers that weren't worth reading. Mainly, there was one poor guy about my age who had written in about what options there are available for young people to go into the game designing industry. All they could say was, "Take PE, so you can take the afternoon off swimming."

That's no sort of helpful answer! I would also like to know, as I love art and DT and would love to make a career of it. Okay, it's only a dream, but would you tell your son that he didn't have a chance in hell of ever becoming Prime Minister?

Sam Nicholls, North Wales

Glad you like our Postal section, Sam. We'll look into a feature that shows you how to get a job in the games industry but in the meantime, take a look at the various games-specific degree courses available at universities. Oh, and my son will indeed be Prime Minister. The day after I am elected King Of All I Survey. I expect a call any day now...

POSTCARDS FROM THE EDGE

I live in Rijeka-Croatia where your magazine is late or never comes. I only have issue #02 of your mag. I am a proud owner of the PS2 console and *Tekken Tag Tournament*. I am very sad that I don't have a Memory Card for my PS2 as I have to play *Tekken* the whole way through every time I want to complete it. I'm sad also that I haven't got *Dead Or Alive 2*. But you are a fantastic magazine and I hope you stay that way.

Alexander Baliko, Rijeka-Croatia

Greetings to the distant land of Wimbledon wild cards and footie teams with nice red-and-white checked shirts! What with letters from Greece and Iceland last issue, OPS2 *is now officially a global concern. A challenge then – the reader who writes in from the furthest away gets a prize. Closing date is the end of October, my rules apply as always and postcards from San Paolo are positively welcomed.*

BIFFO BASHY SPECIAL

Have you noticed that the PS2 gets a hard time by some members of the gaming press? Now, maybe it's not your remit to comment on other magazines and the like, but I'd like to know why they are so aggressive towards the machine. For example, have you read the pages of the Channel 4 Teletext magazine *Digitiser*? They've had the knives out for the PS2 since before launch and seem to take pleasure in dismissing the PS2 at every opportunity. Now, is this really because the PS2 is a bad machine with a lot of mediocre games, or are they just talking, well... lies?

Dean Rutter via email

A couple of things. The PS2 is not a bad machine and I think anyone who's played GT3, Onimusha, Star Wars: Starfighter, Crazy Taxi, Quake III *or any number of other games will know why. As for Digitizer? The page (480, fact fans) is an independent one and run by regular* OPS2 *contributor, Paul Rose (aka Mr Biffo). Here be his reply: "Digitiser was a strong advocate of the original PlayStation, and the PlayStation 2 prior to launch, so I'd disagree that we've been any more antagonistic towards Sony than we have any other machine or company. If we have then, well, let's say we occasionally enjoy using our independent status to play devil's advocate. Or, in other words, the biggest targets are the easiest to hit." Which is why we just love our Biffo.*

PARENTAL ADVICE

For starters, I congratulate you on your great magazine. I've bought every issue so far and will continue to into the future. My main point is the fact that games today have reached such a standard that many people cannot tell the graphics from real life. This most recently happened when I showed my dad and little brother your *Gran Turismo 3* video on your demo disc. They just couldn't accept it that these graphics were from the actual game (this could just be because they are incredibly dumb). The wait for *Gran Turismo 3* was more than worth it, and anyone who says otherwise should seriously consider a brain transplant, because I know where I'll be heading on 20 July.

Stephen Hillocks, Tunbridge Wells

Funny that – exactly the same thing happened to at least two of the OPS2 *team when they showed* GT3 *to their parents and partners – it really is the first PS2 game to drop the jaws of the non-gamer. Of course, the real trick is persuade your old man that* ZOE *is real.*

ODD SHAPED PUN

First of all, I have to say that I have brought all but one issue of *OPS2*. I am a fanatical rugby fan and I bought *Rugby* for the PS2 straight away.

I have played many of the PS2 sports games out now like *ISS, FIFA 2001, SSX, NHL 2001* and a few others. After playing these and comparing them to *Rugby*, the graphics look leagues apart – *Rugby*'s graphics are on par with a PSone game! Combine that with the many other bad points. For example, you can't use the Dual Shock 2's analogue stick, no British Lions team is included, there are no tours, you don't see the lifting of Six Nations Cup, the Calcutta Cup or even the Web Ellis (World) Cup. As well as this, the players look pathetic. Compare the level of detail of *Rugby* to a mediocre game like *FIFA 2001* – *Rugby* looks pathetic!

Other mistakes include the laws not being correct. In a free kick, the ball has to go indirectly into touch, *not* directly. In a previous issue, an interview with the developer said the changes in the law were meant to allow the game to flow. How is this? I have played rugby since I was seven and I am clueless to how this speeds the flow of the game.

Another big flaw is interceptions. In every single game I have played, one of the opponent's players has intercepted the ball while standing in my line of backs – which is offside! This gets very infuriating when you are about to score and they illegally take the ball off of you. Other annoying features of the game include the rucks. About ten years ago, teams used to put all their forwards into rucks and mauls. Now almost every team will put five players at the most into a ruck or maul as it allows there to be strike players to run on to the ball.

I suppose you have to take in to account that this is the fourth rugby game that has been released since I can remember. The other three games I can recall are *Jonah Lomu Rugby* (PC and PSone), *Rugby World Cup* (MegaDrive) and another of which I can't remember the name of for Commodore Amiga (in the days when rugby was still amateur and a try was only four points).

Jake Bonfield, Tunbridge Wells

Jake, you're an angry and righteous man and we love you for it. Over to EA... ☐

To be eligible for the StarLetter prize, remember to include your full name and address. *OPS2* reserves the right to edit letters for clarity and style.

POSTAL: EXTRA

Small sips from the *OPS2* postal pint...

Tom Smith, self-styled *OPS2* spokesperson, answered a common email rant for us with style. "I'm just writing to ask why it is every time I read the Postal section of your magazine, I see people either complaining about how the demo disc isn't good enough or that the quality of games isn't good enough. Why don't these people either do a better job themselves or quit moaning because no one wants to sell a product that's not the best they could do with the time/resources they had. So just let the people who give you the luxury of these entertainment products do their job and if you don't like it, don't buy it." Cheers Tom, Saves us a few minutes... **Julian Lalinde** says "Did you know that Sony's mascot's name (Toro) means Bull in Spanish?" How hell he know that? He Columbian... **Seif Shawky** from Egypt says, "If I buy the Network Adapter when it's released, will I have any problems with connecting to the Internet and will I be able to play against opponents around the world or only Africa?" As long as you get the right adapter for your territory (PAL or NTSC) you should be able to participate in gaming with everyone round the world, provided you can plug the thing into a phone line... And finally the tone is lowered by the blatant blag of **Ross Thomas**, "I was wondering whether you have anything lying around in the office not wanted for me?" Um, well, unless you count a broken copy of *Winning Eleven 5*, some bodged cover ideas and a sleeping Sefton, then sadly no. Not bad, but no cigar.

back issues

Want to get your hands on the issues people are discussing in Postal? Come raid our warehouse for issues you've missed. All issues feature playable demo discs.

THE UK'S BEST-SELLING PS2 MAGAZINE
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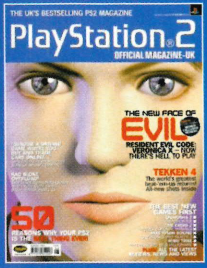
NINE: *Gran Turismo 3: A-spec* eight-page review, inside *K-Project, AirBlade* and *Jak And Daxter* features, playable *F1 2001* demo.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THE NEW FACE OF EVIL
RESIDENT EVIL CODE: VERONICA X – NOW THERE'S HELL TO PLAY
TEKKEN 4
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TEN: *Resident Evil Code: Veronica X* world exclusive review, PS2 preview round-up and a playable demo of *Le Mans 24 Hours*.

To order back issues of *OPS2*, write to *Official PlayStation 2* Back Issues, Future Publishing, Cary Court, Somerton, Somerset, TA11 6TB, or call 01458 271184. Back issues are priced £5.99 (UK), £6.99 (Europe) and £7.99 (Rest of the World). Supplies limited.

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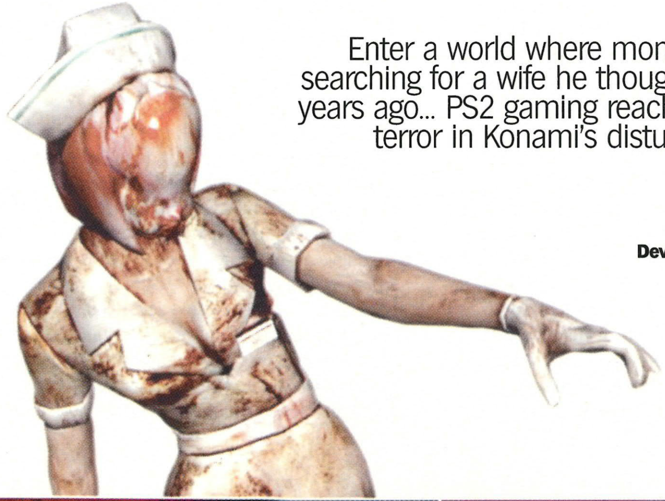
Jailbait! Maria has a spooky resemblance to James' dead wife. Could it possibly be her?

WORDS: JAMIE SEFTON

SILENT HILL 2

Enter a world where monsters stalk a man searching for a wife he thought had died three years ago... PS2 gaming reaches a new level of terror in Konami's disturbing *Silent Hill 2*.



Publisher: Konami
Developer: Team Silent (KCET)
Players: 1
Release: November

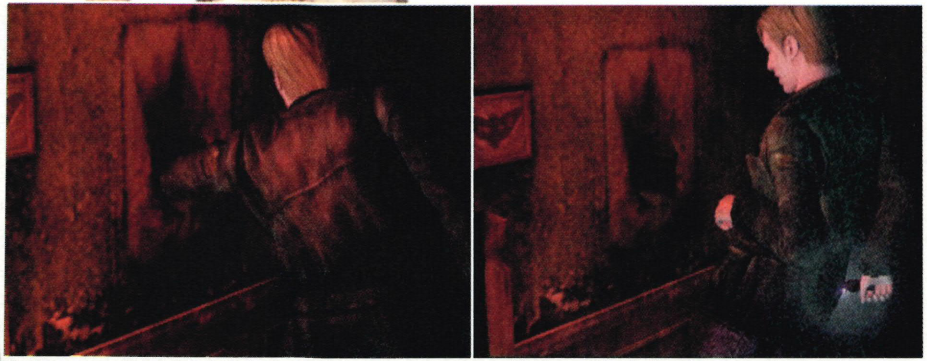
Muffled screams echo down the corridors of a filthy, dilapidated apartment building. As you walk slowly towards the source of the suffering, a squirming mass of sub-human flesh suddenly lurches towards you out of the darkness, spitting poison gas from an aperture in its stomach. You reel backwards, coughing violently, and unleash a shotgun blast into the creature, which begins scuttling around your feet, screeching in anguish. A further shotgun cartridge enters the beast and the corridor once again falls deathly silent. Your shaking hand reaches for the door handle of the room from where the original scream emanated and you close your eyes, tight, not daring to imagine what shocking revelation awaits you on the other side...

Silent Hill 2 is promising to be one of the scariest and downright disturbing videogames ever created. At the European launch of the game, held at an ex-Red Cross hospital outside Paris, Konami and developer Team Silent (part of KCET) unveiled the full extent of the nightmare awaiting PlayStation 2 owners this November. "*Silent Hill 2* takes the horror genre and videogames themselves into a dark and dangerous new territory, where the imagination is free to run without limits." says Konami's European Product Manager Dave Cox. "This is a grown-up game for grown-up people."

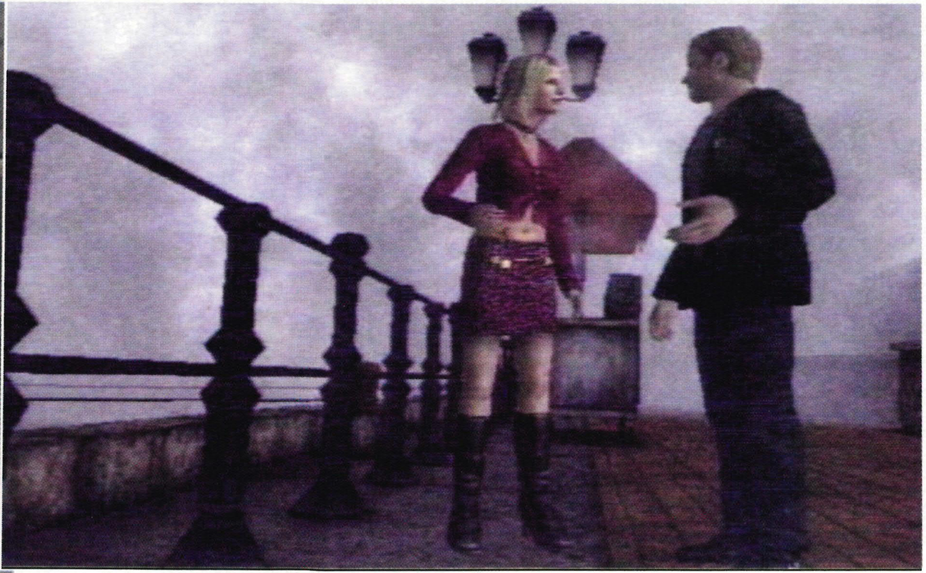
This next-gen sequel to 1999's 1.5 million-selling PSone game has a completely new storyline, centring on lead character James Sanderland. It starts as James receives a letter from his wife Mary, requesting a meeting in the isolated American town of Silent Hill where they spent many happy times together. Not so mysterious, until you realise that Mary died three years ago.

Thus James embarks on a fateful adventure in Silent Hill to try and find out what has happened to his beloved, meeting other misguided characters on the way, each with their own

→



As James reaches into a hole in the wall, the Dual Shock 2 suddenly rumbles indicating *something* is in here..



Maria is one of the many characters that join James in his desperate search for his beloved spouse.

Q&A

SLAYED IN JAPAN

Akihiro Imamura, the Producer of *Silent Hill 2*, scares the living daylights out of a nervous *OPS2*.

In *OPS2* #004, *Silent Hill 2* Designer Masahiro Ito said that he wanted to express evil through the way monsters move – what did he mean by that?
You may think that a monster must move this way or that way, but we've concentrated on making them move in a way that you are not able to predict – that you don't expect. This is to surprise the gamer and show the evil side of the *Silent Hill* creatures.

How does fear manifest itself within the game?
Fear consists of two parts – the visible and invisible. In *Silent Hill 2*, the visible is in the way that the monsters appear and the way that they move, whereas the invisible is in the sound.

What scares you most in the game?
Well, there are many things in the game that are very frightening, but I don't want to reveal specific details. However, I can say that when I'm playtesting, what really scares me is when the monsters appear suddenly!

What do you think makes *Silent Hill 2* so unique?
This game is not just a simple action adventure where you shoot monsters – it's not as straightforward as that. The storyline is much more polished. *Silent Hill 2* shows the emotional conflict of characters as they interact with James through the game. This is human drama.

And are you planning any more *Silent Hill* games?
Well, we only got to make *Silent Hill 2* because the first game was a major hit for us... So if we get a good reaction from games players to *Silent Hill 2*, then we'll certainly have to consider making another *Silent Hill* adventure.

dark history. These include lunatic Eddy, the confused Angela and Maria, the enigmatic woman who bears a striking resemblance to James' deceased spouse (see The Cast From Hell).

Playing *Silent Hill 2* is an unsettling experience. As you move James around the macabre locations, the only light comes from a torch tucked in his top pocket, casting eerie shadows everywhere and only enabling you to see a few metres ahead. In the Apartment level, James explores dingy corridors lined with peeling plaster and fusty rooms full of other people's possessions and personal mementoes, abandoned suddenly for reasons unknown. Everywhere is dirty and stained, windows are boarded up, tiles are broken on the floor and doors hang limply from cupboards and dressers.

//One room has a man sat in a chair, his brains splattered over a television set displaying static//

James himself can walk, run, use a variety of weaponry and pick up useful items such as first aid kits and ammo – his head spookily turning towards objects worth investigating. There's the usual puzzle-solving, key-collecting and so forth, but it's done in such a way that you're always looking over your shoulder to make sure nothing is going to jump out at you from a shadowy corner. One room has a man sat in a chair, his brains blown out and splattered over a television set displaying static. While you investigate the grisly scene, the Dual Shock 2 beats like a heart, faster and faster, increasing your anxiety and actually generating a real sense of fear; of not wanting to turn around in case someone (or something) is behind you.

Skulking in the darkness is a twisted collection of monsters, the like of which you won't have seen in any videogame to date. A hideous cacophony of radio noise builds in volume to indicate how close one of the writhing, slimy foes is to James, punctured by unearthly bellows and the squelches of cold undead flesh. Team Silent is very aware of the importance of sound in creating a chilling atmosphere, which is why the game is one of the first to utilise Sony's S-Force 3D technology, producing surround sound from normal stereo speakers.

"The 3D sound happens in real time, so when you are playing, you can hear a monster coming from behind you or beside you," says Sound Director Akira Yamaoka. "Also for the first time we have been making sounds that humans cannot hear, such as very high or very low frequencies, to create fear." Music is used sparingly throughout the game, and the voice acting is wonderfully detached. Its slow deliberate intonation creating a sense of the alienation that all of the characters feel.

Although the town of Silent Hill is the same setting as the previous adventure, none of the original locations appear in this sequel. Frightening additions include a foreboding hospital stalked by zombie nurses and a prison, complete with disgusting cells stained with the ordure of long-dead prisoners.

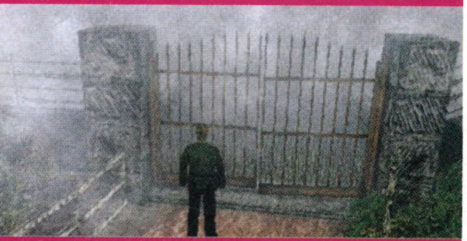
MORE SCARY MOVIES

Producer Akihiro Imamura (see Slayed In Japan Q&A) confirmed that there are both dark and light elements to *Silent Hill 2*, realised in CG flashbacks and gameplay that are triggered as the plot develops. "In the previous game, there was one story with multiple endings," he also added. "However, in *Silent Hill 2*, there are several stories or pathways and the endings have different themes. You'll want to play the game over and over, even though you fear it."

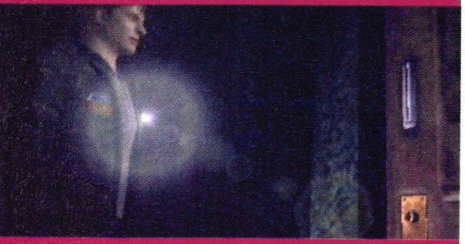
The game is an absolute triumph of visual flair with Team Silent delivering a reality that is both unnerving and cinematic. A feeling that is evidenced by the deliberately grainy quality of the graphics, which share noticeable features with David Fincher's grisly ground-breaking movie *Se7en*. Equally, beautiful hand-animated CG cut-scenes punctuate the narrative, tantalising you with intriguing character vignettes that seamlessly flow into in-game action. Indeed *Silent Hill 2* has graphical flourishes throughout, and though it offers you atmospheric swirling fog and distorted reflections in mirrors, it's the lighting that truly impresses. As James enters a room, the torchlight throws shadows onto every object, constantly

ATMOS-FEAR

Silent Hill 2 **is a game that not only aims to shock and scare. Team Silent also plan to induce a pervading feeling of fear as the player progresses...**

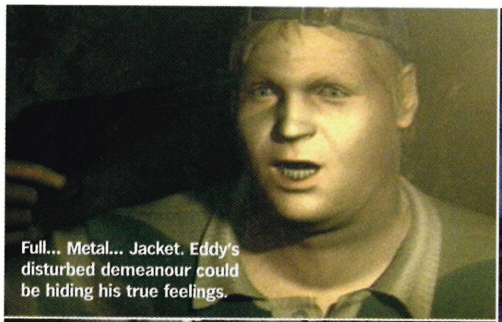


Mist and fog swirl around the town of Silent Hill, creating genuine unease. The camera automatically cuts to different cinematic views while there's also the option to press L2 to swing the camera directly behind James.

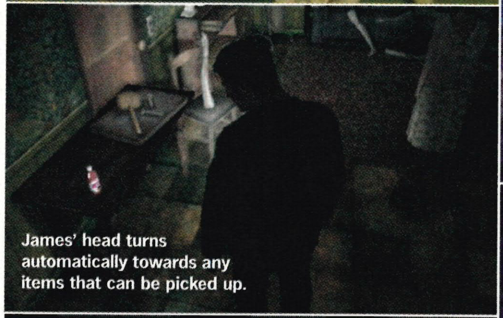


When you open a door, you hear a horrible wooden creaking or a metallic grinding that sets your teeth on edge – then the screen goes black. You almost don't want to see what's beyond it, such is the tension and fear caused by the effect.

You know that a monster is nearby when the radio interference sound effect gets louder and louder – extremely scary when it's too dark to see where the creature will emerge.

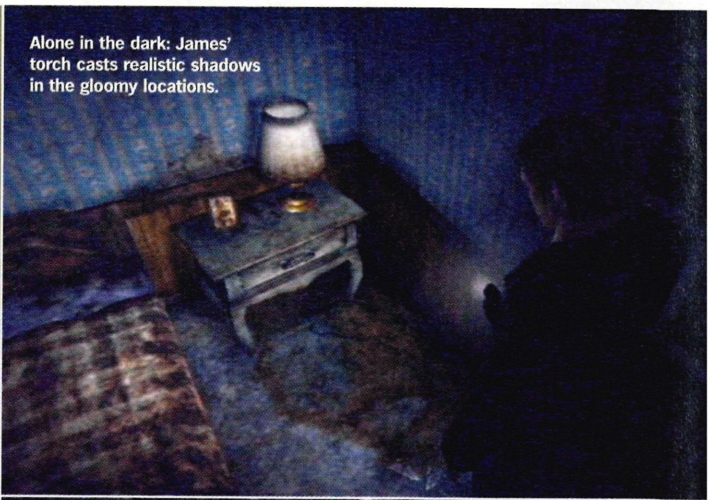


Full... Metal... Jacket. Eddy's disturbed demeanour could be hiding his true feelings.

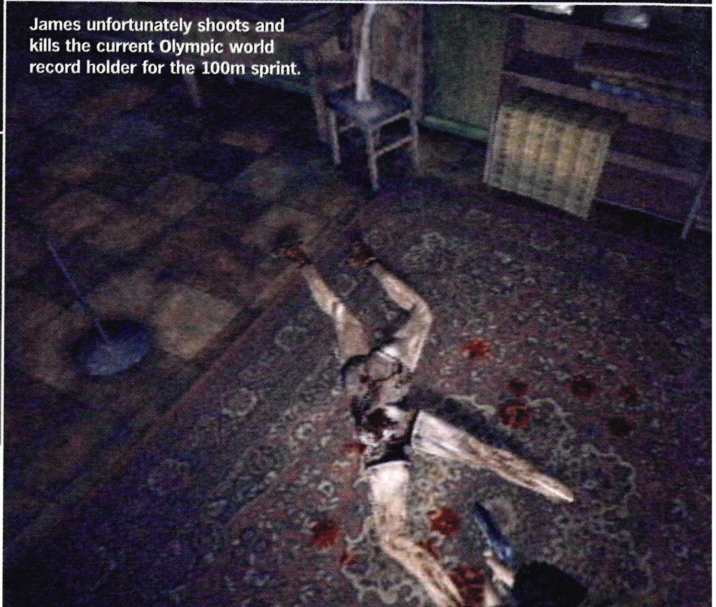


James' head turns automatically towards any items that can be picked up.

Bug spray sometimes just isn't enough. These insects scuttle around, biting James and reducing his health.



Alone in the dark: James' torch casts realistic shadows in the gloomy locations.



James unfortunately shoots and kills the current Olympic world record holder for the 100m sprint.

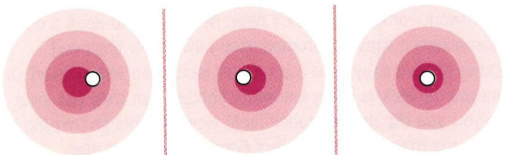
changing and shifting in real time as he moves. It's an astonishing effect and really cements the feeling that James is physically there in the 3D environment.

It's fair to say that *Silent Hill 2* will not be a title that you can just slam in to your PS2 for half-an-hour and play for fun. You'll have to mentally prepare yourself for a unique, sick, scary, often harrowing gaming experience that slowly sucks you under. It's akin to the Ludovico contraption in Stanley Kubrick's film *A Clockwork Orange* – you'll feel that something has clamped your head in place and is holding your eyes open, and though you want to look away you're physically transfixed by the unfolding horror in front of you.

By the end of the interview with Akihiro Imamura, *OPS2* had a head swimming with disturbing images of faded hotel wallpaper, biting carnivorous insects, hellish shape-shifting monsters and the sound of damned, tortured souls ringing in our ears. But just as we thought we'd won the battle to retain what had become an increasingly fragile grip on reality, the *Silent Hill 2* Producer floored us with a terrifying secret that stopped the blood in our veins. "You know, it's James Sanderland who's the scariest character," whispered Imamura, as the hint of a smile crossed his face... ☐

ON TARGET? SILENT HILL 2

This frightening sequel to the original PSone *Silent Hill* could just set a new benchmark in psychological horror gaming.



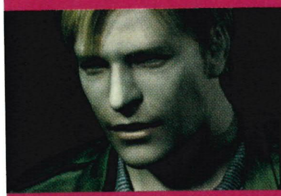
GRAPHICS
Grainy and dark, with stunning shadows and creepy animation.

SOUND
Atmospheric 3D sound effects and a stylish soundtrack.

SCARES
Heart-stopping moments of fear and hyper-tension.

THE CAST FROM HELL

The town of Silent Hill is populated by bizarre characters who are not always what they appear to be.

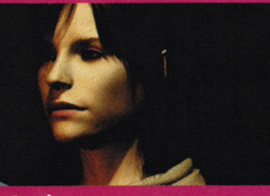


James Sanderland
Our hero. On a quest to find out if his wife really did die three years ago, after recently receiving a letter from her asking to meet him at Silent Hill.

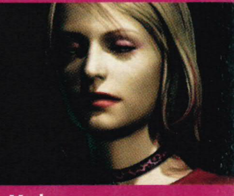
Mary Sanderland
James' beloved wife. Died three years ago of an illness. Or did she?

Laura
A little girl who is some sort of guide, offering cryptic clues throughout the game.

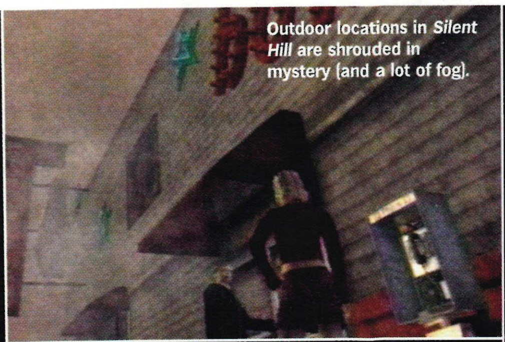
Eddy
A complete mystery. You encounter Eddy at various times and he's not always helpful – is he a deranged madman or a lost soul?



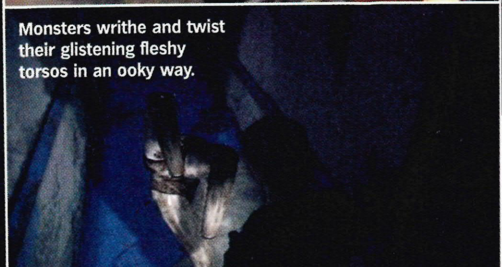
Angela
Confused and mysterious stranger who advises you that all is not well in Silent Hill. Her story is closely entwined with James'.



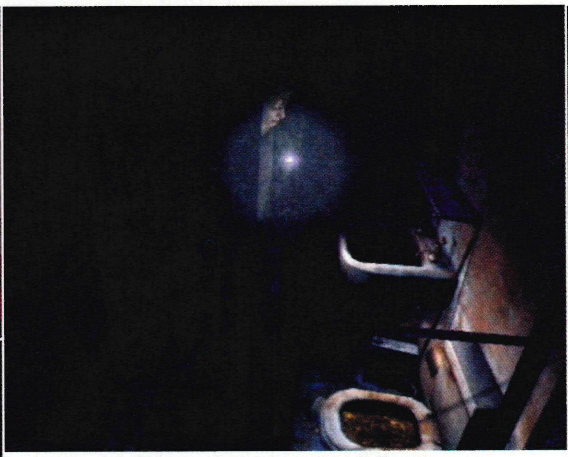
Maria
Bears a striking resemblance to James' dead wife Mary. Are the similarities just too much of a coincidence?



Outdoor locations in *Silent Hill* are shrouded in mystery (and a lot of fog).



Monsters writhe and twist their glistening fleshy torsos in an ooky way.



"I knew I shouldn't have had that chicken phall..." James stares disdainfully at one of the scariest sights in *Silent Hill 2*.

As *Changing Rooms* claims yet another victim, James recoils with shock at discovering the grisly murder scene.

WORDS: PAUL ROSE

PROJECT EDEN

Control a team of four future cops in their mission to discover what evil lurks at the heart of the city. Excited? You should be.

Publisher: Eidos
Developer: Core Design
Players: 1-4
Release: September

The future sucks. Aside from wars, genetic mutations and alien attacks, there's all that social disintegration to contend with. The world of Core's *Project Eden* is about as bleak as it gets. See, with nowhere left for humanity to go but up, the world has become one big cityscape, dominated by massive skyscrapers.

Living in penthouse apartments at the top of these skyscrapers, where the air is cleanest and the sun shines, are the rich. The further you go towards the surface of the planet, the grimmer things become. At the very bottom, things are very nasty indeed. So nasty, in fact, that no visitor to those lower levels has ever returned. Unfortunately, the foundations on which the city is built have started to crumble, and when a repair team is sent in to fix the problem, they vanish.

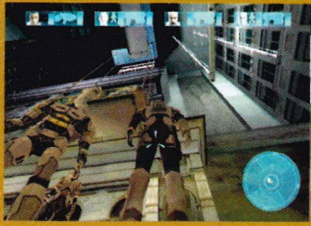
Now at this stage, you'd expect to hear about a lone warrior, sent to discover what happened. In the real world, of course, this would be stupid. Send one man? Alone? To investigate disappearances, in a dank underworld? Don't be absurd. You'd send in a team of at least four specialists – one of whom must be an android. And this is exactly what happens in *Project Eden*, with you (or you and three friends, in Split-screen mode) controlling a quartet of experts: a real tough robot, a computer hacker, an engineer and the squad leader.

Whether you switch between the characters, or have them tag along behind you, the key to making it through *Eden* alive is teamwork. For instance, you'll often be required to open a door. Sometimes it may be jammed (step forward, Mr Engineer). Other times it may have a computer lock (hello, Mrs Hacker). Or maybe the lock is down a corridor flooded with toxic gas (over to you, you big, metal-headed lunk). However, though thinking is often the main thrust of *Project Eden*, there's more than enough action to keep the trigger-happy in their element.

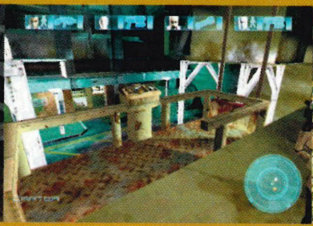
Weapons include laser guns, a flying disc thing and the Timeshock, which shifts your enemies into a slower time-

TEAM BUILDING

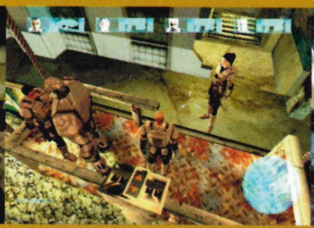
The key to *Project Eden* is making the most of your human resources.



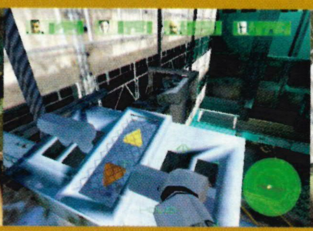
1. How do we get up there?
Problem. You are down at the bottom of a building and need to get to the top. Need to find a way up. Now.



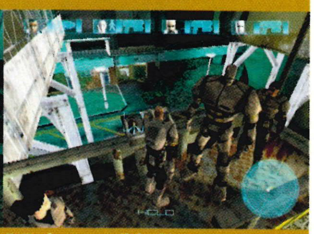
2. Why not try the lift?
Send someone off to look for a way up and what do they find? A handy lift, just big enough for you all. Great.



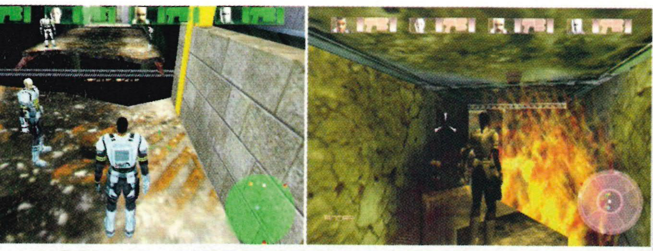
3. Get your team together
Make them all follow you onto the lift. "Now, come on love. This lift is as safe as houses. No, really."



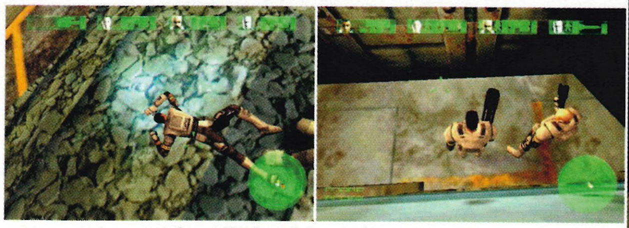
4. Operate the lift
Going up. Use the levers to start the lift on its upward journey. Make sure no one falls off the edge now.



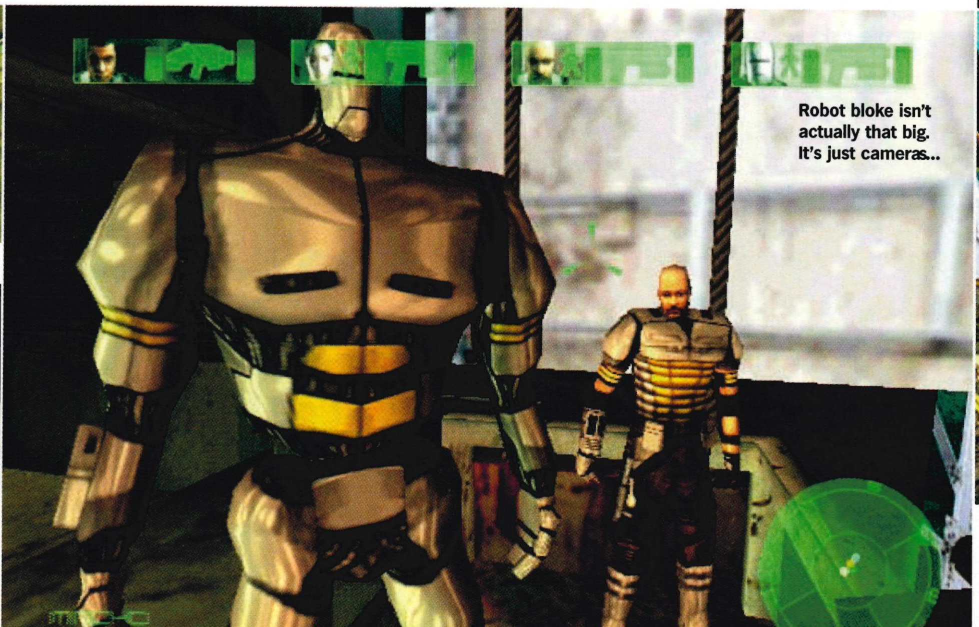
5. Task accomplished!
Problem solved! All four members of the team are now at top of building. Enjoy a group hug to celebrate.



You'll find your path blocked by big gaps and blazing infernos...



... and spend a lot of time trying to negotiate said obstacles.



Robot bloke isn't actually that big. It's just cameras...

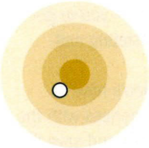
stream. Also, each weapon has an Alternate Fire mode, effectively doubling your arsenal. But your inventory of hardware won't stop there. You also get a remote cannon, a controllable robo-camera that's equipped with its own laser tool, and plenty of grenades. This is good: your enemies will range from little rats (that suddenly mutate into giant monsters), to horrible, scaly, hissing things, with teeth and claws and venom.

Which is all well and good. Though the developer can write what they want in their design document, if it looks and plays pants, it is, as they say, game over, man. Good job then that *Project Eden* looks just stunning. In particular, the above-ground levels will take your breath away. This is the most accurate recreation yet of the metropolises found in *Blade Runner* and *Judge Dredd*. Equally cool is the morphing technique used to swell harmless sewer dwellers into ghastly grotesques.

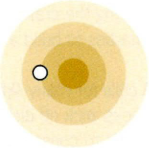
Slightly less successful is the control setup. Though it's apparent that Core has gone for a mouse-style fluidity, it's currently just a little too 'loose' on the Dual Shock 2. As a result, aiming weapons or lining up characters to interact with objects can be a bit hit and miss. If this can be tightened up before release, then prepare for a devillish treat this September. ☐

ON TARGET?
PROJECT EDEN

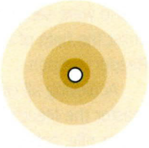
Will Core's adventures in the underworld prove to be a sparkling gold mine or a rank pit of despair?



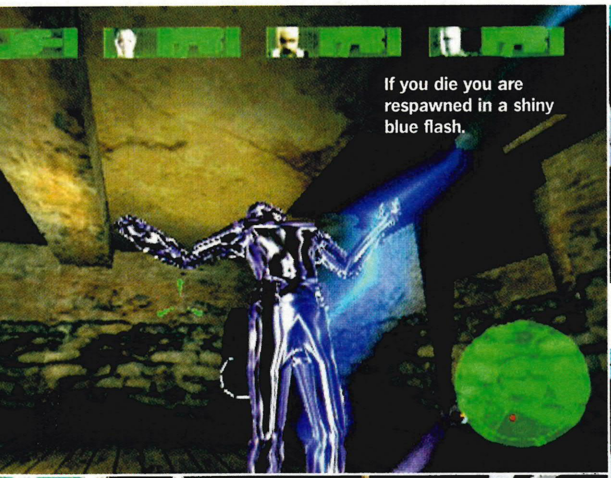
PUZZLES
Interesting teasers – only smart thinking will save your hide.



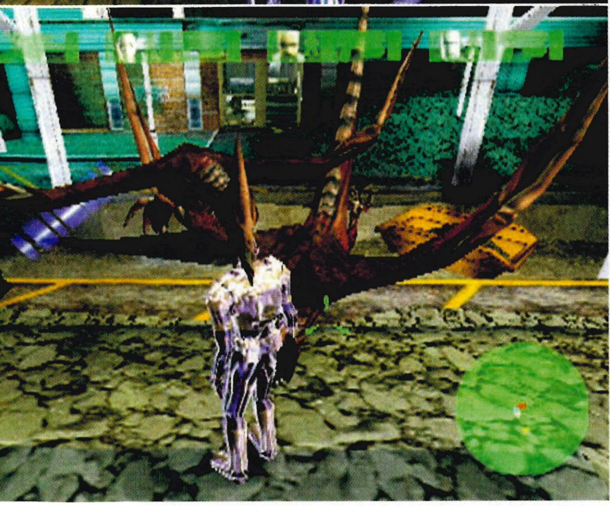
CONTROL
Nice idea, but not as accurate as it could be. Tweak me!



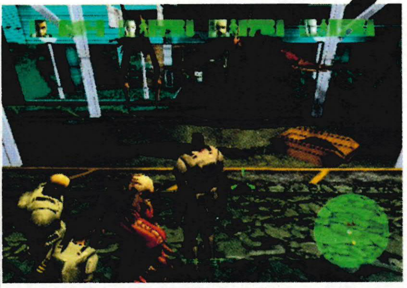
LOOKS
Welcome to the city of the future – watch for that spitting beast.



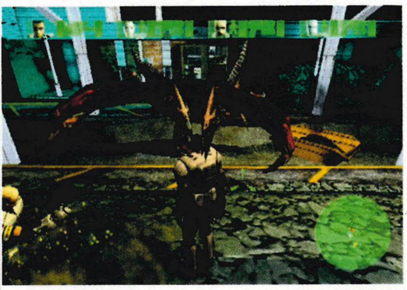
If you die you are respawned in a shiny blue flash.



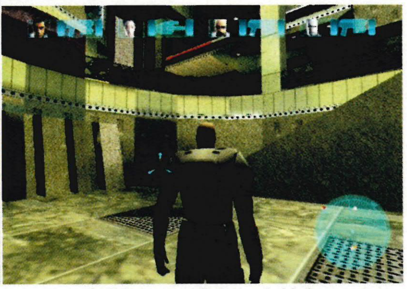
A flying monster chews on your friend's head. Shoot it.



"Now if we all stand still, that dirty great bat thing will just go away..."



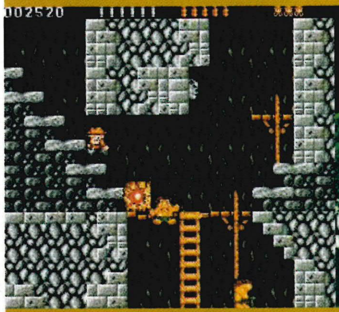
"Ah. That'll be a no then. Anyone got any Anti-Dirty-Great-Bat-Thing Repellent Spray?"



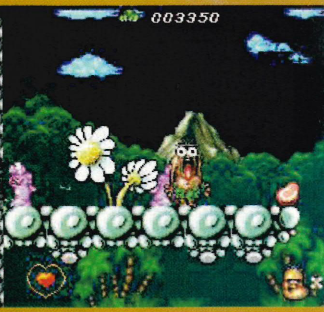
You can switch between first- and third-person.

A BRIEF HISTORY OF CORE

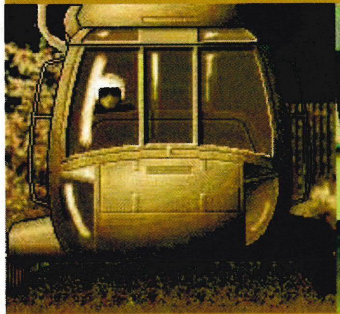
Core Design may be best known for Lara Croft, but the firm has been going since the Eighties. Here are a few highlights from its output.



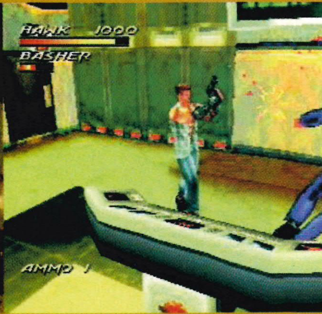
RICK DANGEROUS (Commodore Amiga)
With his Indiana Jones-influenced fedora and whip, it could be argued that platform hero Rick Dangerous was the direct predecessor to Lara Croft.



CHUCK ROCK (Commodore Amiga)
A *Flintstones*-inspired 2D platformer, in which you assumed the role of a caveman. *Chuck Rock 2* had you playing as his club-wielding baby son. Way to brain those dinos, lil' fella!



THUNDERHAWK (Mega CD)
The sole decent game on Sega's ill-fated CD add-on, *Thunderhawk* was an arcade-slanted chopper sim. And there's an all-new version en route to the PS2! See page 30.



FIGHTING FORCE (PSone)
An attempt to take *Tomb Raider's* third-person visuals, and couple them to a scrolling beat-'em-up, *Fighting Force* was best described as awful. Can't fault them for trying, though.

WORDS: MARTIN KITTS

GIANTS: CITIZEN KABUTO

It's already made it big on the PC, but can *Giants: Citizen Kabuto* enthrall the PS2 crowd this autumn?

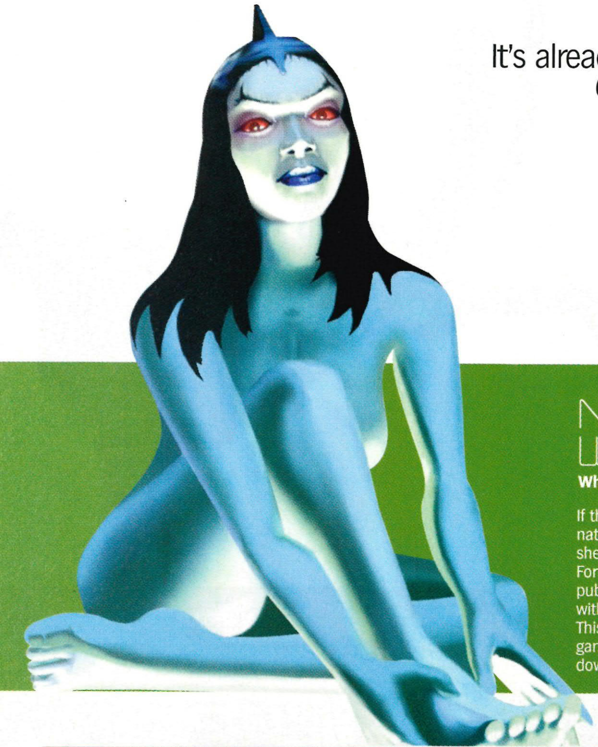
Publisher: Interplay
Developer: Digital Mayhem
Release: October
Players: 1

Now here's a game that tries to cover as many bases as possible. *Giants* combines the meaty violence of *Quake III* with the resource management style of *Command & Conquer*, and throws in a jet-bike racing section, 3D platforming elements and squad-based missions. Plus, it's split into three sections with a completely different alien species to control in each one. If nothing else, *Giants* has a bold sense of scale.

It's a conversion of a visually stunning PC title, released earlier this year to great critical acclaim, and now *OPS2* has played the latest PS2 version we can confirm that – other than the loss of the Multiplayer mode – little has changed. The sweeping, organic landscapes look particularly good, thanks to the game engine's seemingly unlimited draw distance. The frame rate isn't as smooth as you'd get on a decent PC, but with luck that will be fixed in time for the final release.

Crash-landing on a distant planet, *Giants* begins with a series of missions using the Meccaryns, a technologically advanced race with Cockney accents and a soft spot for the helpless locals known as Smarties. These natives work as a source for power-ups, needed to build weapons, traps, vehicles or cast spells. The Smarties are also used as fuel by the marauding Sea Reapers, a race of blue-green creatures, who are the less pleasant inhabitants of the planet. After embarking on shoot-'em-up sorties in a quest to re-unite the Mecc squad – who were separated during the crash landing – you've got to enlist the help of the Smarties to build a devastating anti-Reaper weapon.

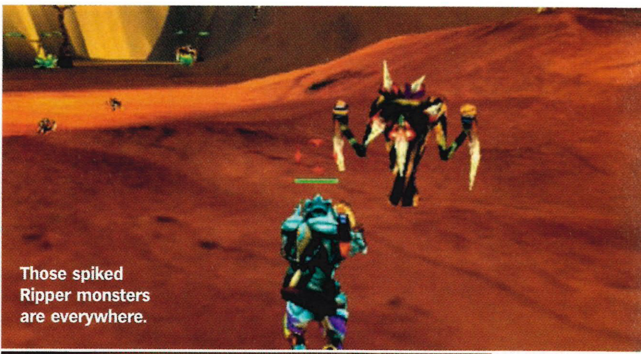
Achieving all of this calls for many skills. You'll have to master the Mecc's jet packs, pick off distant enemies with the sniper rifle, collect materials to construct a base and save the Smarties you've rescued from Reaper raids. A wide selection of weaponry includes a gun turret that you can thankfully operate remotely from miles away.



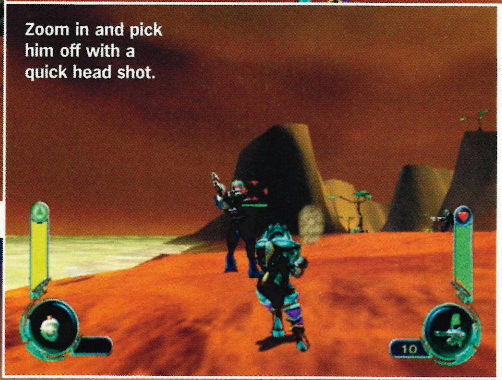
NO SEX PLEASE, WE'RE BRITISH

Why you won't see the spooky lady naked.

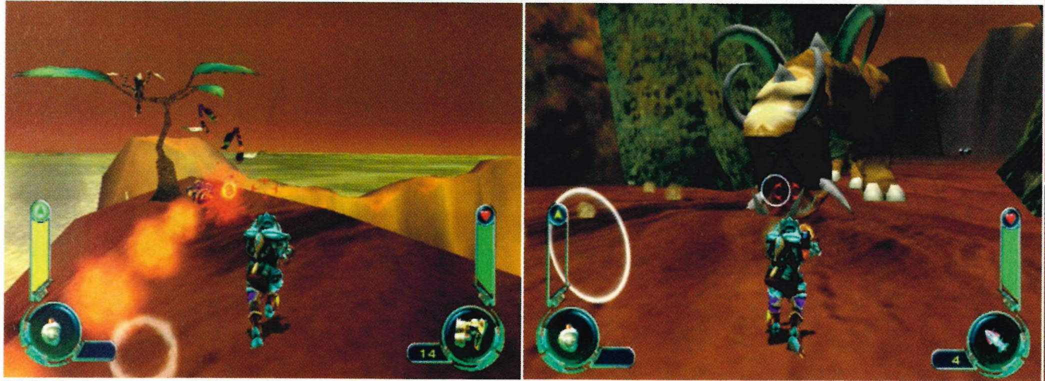
If the enchanting Delphi had appeared in *Giants* as nature (or at least Digital Mayhem) had intended, she would have appeared entirely in the buff. Fortunately, for the less liberated of us gamers, the publisher has seen fit to cover her endowments up with a floaty skirt and bikini top for the PS2 release. This was also the case on the PC version of the game, although gamers were given the option to download a patch to undress her. Sigh.



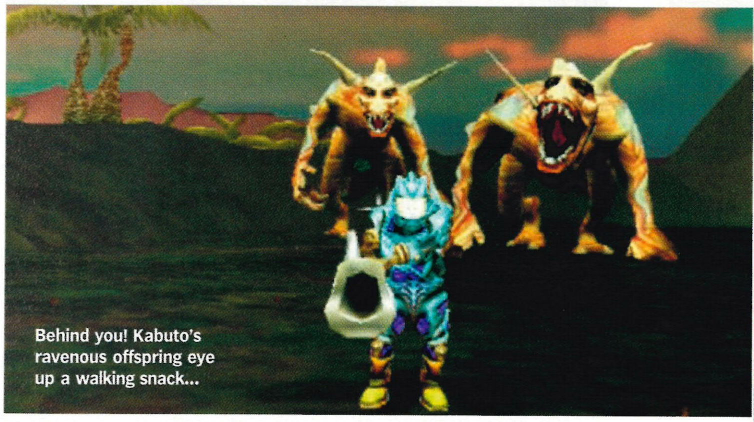
Those spiked Ripper monsters are everywhere.



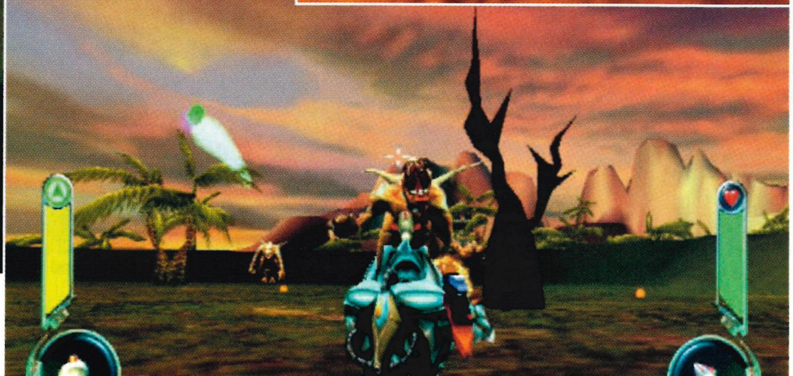
Zoom in and pick him off with a quick head shot.



While the Meccs can avoid some threats using their jet-packs, there's no escaping the sonic wave attacks of the big bosses.



Behind you! Kabuto's ravenous offspring eye up a walking snack...



Kabuto's kids rear up to reveal a glowing green weak point on their bellies.

After the excellent Mecc levels the gameplay changes pitch. You get to play as a sexy rebel Sea Reaper called Delphi, with a range of spells and a nifty teleport move for evading trouble. A different strategic approach is required to succeed with Delphi, although her segment of the game evolves in a similar manner to the previous section, with several action levels leading up to a base-building showdown.

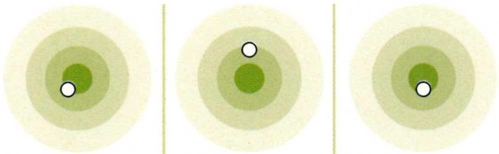
Finally there's Kabuto, the titular powerhouse giant. He relies more on brute force than tactics, and doesn't need a fixed camp since he's effectively a self-contained, mobile base. As Kabuto you can crush enemies underfoot or eat them as the raw material required to produce Kabuto Offspring – smaller beasts that you can send on raids into enemy territory.

The keyboard-and-mouse controls of the PC original have been squeezed onto the PS2 pad, and while the sensitivity could do with some further attention, it isn't too hard to get used to. Just play it like any other PS2 first-person shooter, with one stick to move and the other to look around. Pressing down on one of the sticks switches to a reverse camera angle.

One of the year's best PC games, *Giants* should receive a monstrous welcome when it arrives on PS2 in October. ☐

ON TARGET?
GIANTS: CITIZEN KABUTO

There's plenty of gaming on offer here, but does the mixture of styles survive the PS2 translation?



SPLASHDOWN
Beautiful landscapes evoke a true sense of atmosphere.

TRAFFIC
Admirable though it is, the race game element needs work.

VARIETY
So many different challenges means something for all.

PlayStation®2
YOU'RE 5.6 SECONDS TOO LATE.
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WORDS: PAUL ROSE

SPY HUNTER

A coin-op classic gets a new look, but retains the elements that made it so memorable. Can *Spy Hunter* break the trend of tragic retro updates?

ON THE DVD

Publisher: Midway
Developer: Paradigm Entertainment
Players: 1-2
Release: September

Revising classic Eighties arcade games for a modern audience is by no means a new practice, but few such excursions have ended in success. Just look at the endless 3D extrapolations of Atari's *Space Invaders*, Namco's *Pac-Man* and Midway's *Gauntlet*, for example. Only Doctor Idiot would describe them as anything other than 'failed experiments'. Curiously, there's another old Midway game that could be set to buck the trend. Its name? *Spy Hunter*.

If you remember the original *Spy Hunter* from 20 years ago, you'll doubtless remember it with fondness – if not outright arousal. Basically a top-down shoot-'em-up it took the established conventions of *Space Invaders* and it's contemporaries, but replaced the aliens and spaceships with cars, and the laser guns with machine cannons. The hook was that your vehicle could transform into a speedboat, or drive into the back of a big lorry – your mobile HQ – and equip your car with smoke screens, oil slicks and rockets. Take this basic premise and transform it into 3D, and you have *Spy Hunter*: The PlayStation 2 game.

Of course, playing the original now it's easy to accuse it of being repetitive, but back then we'd do anything to draw our attentions away from the endless royal weddings, miners' strikes and repeats of *Miami Vice*. Therefore, developer Paradigm Entertainment is applying a 14-mission structure to this *Spy Hunter*, in which you get to drive through a number of international locales ranging from Venice, Middle England, France, the Florida Keys and a Middle Eastern marketplace. You must rendez-vous with your mobile HQ, catch enemy agents in the act, dogfight with helicopters, plant GPS locators that transform your slick silver auto into the aforementioned speedboat or a motorbike or jet-ski.

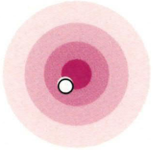
The 14 levels are impressively large, and most encompass more than one mode of transport. Of course, being set in the real world, you have to look out for real world people. Yes, crashing into – or destroying – civilian vehicles will severely hamper your mission. Cleverly, each operation usually has a primary objective (completion of which is necessary in order to progress) and a number of secondary objectives, which if completed, unlock a number of hidden extras and a whole lot more fun.

Shaping up to be something rather special indeed, *Spy Hunter* is absurdly fast, somewhat gorgeous to look at, and – as it stands – an absolute blast to play. Heck, think of it as *GT3*'s slightly less-respectable brother. You know: the one your mother disowned at an early age, but has since returned to wreak havoc on the family home, insulting your aunt and stealing carriage clocks.

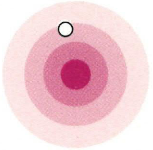
And if all turns out well, we'll be crossing our fingers and hoping that *Spy Hunter* could set the precedent for a whole new generation of updates. ☐

ON TARGET? SPY HUNTER

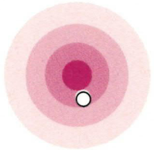
Will *Spy Hunter* turn out to be the James Bond or the David Shayler of old skool espionage?



SPEED
No Keanu Reeves but there's plenty of oomph in this motor.



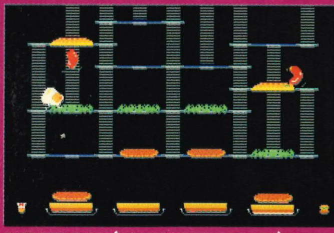
VEHICLES
It's harder to crash stuff faster than you're given it.



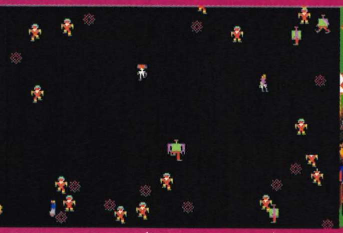
NOSTALGIA
It brings musty tears to our cataract-filled eyes to see it again…

THE WISH LIST

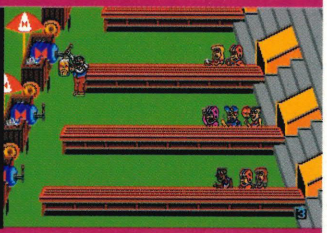
As evidenced by *Spy Hunter*, once upon a time Midway was a major player in the arcade arena – and as you might expect, there's a back catalogue waiting to be plundered for next-gen reworkings. Here are a few *OPS2* would like to see.



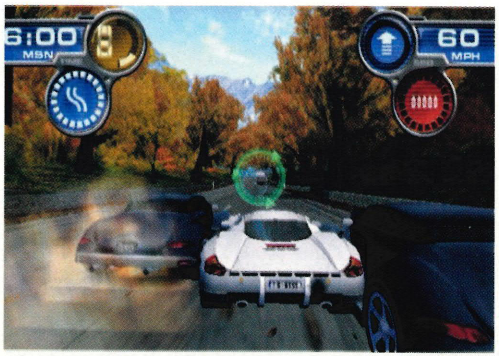
***BURGER TIME* (BALLY MIDWAY, 1982)**
One of the simplest game concepts ever, *Burger Time* was a 2D platformer in which you had to knock burger ingredients onto a number of plates at the bottom of the screen – while avoiding murderous salt and pepper pots…



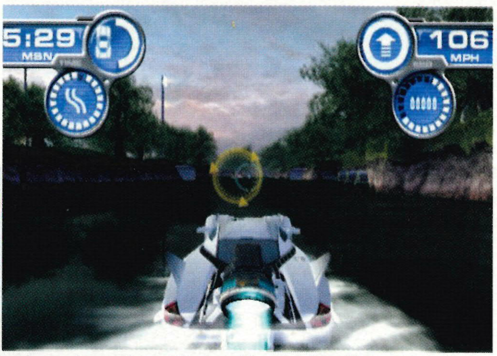
***ROBOTRON 2084* (WILLIAMS, 1982)**
An endless maze. An endless stream of robots with spooky eyes. The ability to run in one direction while shooting in another. Endless nights of fun. Midway: you just HAVE to commission an all-new version of *Robotron*.



***TAPPER* (BALLY MIDWAY, 1983)**
Though renamed *Root Beer Tapper* after complaints that it promoted alcohol abuse, in *Tapper* you played a beleaguered barman, working frantically to service his customers with booze. They don't make 'em like this anymore…



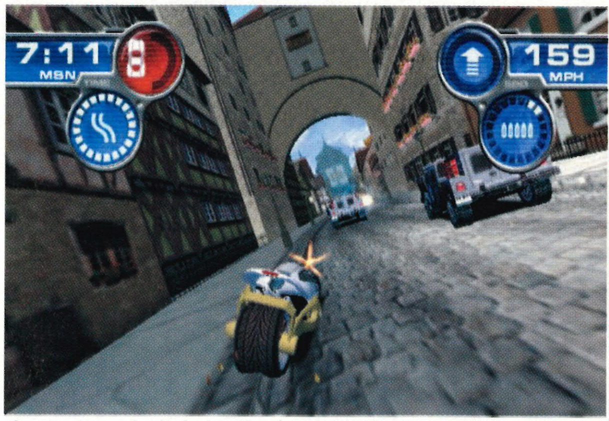
There are 14 levels of *SH* to get through and they're all huge.



Take a nice sedate, relaxing ride on a jet-ski. At 106 mph…

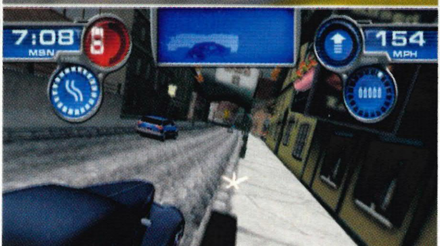
4:08
71
4:59
99
OBJECTIVE FAILED

In *Spy Hunter* you often find yourself, well, hunted. And everyone knows old games, like A-levels, were harder then.



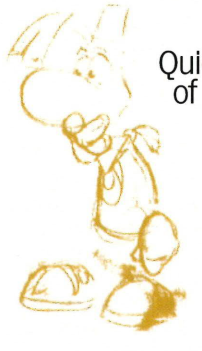
There's plenty of swanky locations to blast your way around…

6:45
MSN
22
MPH
OBJECTIVE COMPLETE



WORDS: NICK JONES

RAYMAN M



Quicker than a Ray-man of light? You need to be in this platform racer.

Publisher: Ubi Soft
Developer: Ubi Soft Milan
Players: 1-4
Release: October

French videogaming star Rayman is best known for his platforming antics. The *Mario 64*-influenced *Rayman Revolution* boasted a similar style play to Nintendo's seminal title and mixed it with some fantastically seductive Gallic flair. And now Ubi Soft is trying to expand this popular franchise into different genres. *Rayman M* is basically a party game – get your mates round, drink a few boozes and play with a strange collection of videogame freaks. Now that's what we call a night's entertainment.

There are two styles of play: Racing and Battle. The racing bits, you won't be surprised to hear, see you running against other characters from the *Rayman* universe over what can only be described as an obstacle course. These consist of mostly platforms, climbable walls and sliding bits, though you've also got to negotiate obstacles like fences and slime. Think of it as a traditional platform game level but with a start and finish line, and you're pretty much there. Thrown into the mix are switches – these can be activated to move bits of the scenery, open doors and trap doors and so on – with the idea being you can throw your opponent off course and make ground on them.

Then there are the Battle sections. These have been designed with standard arena based fighting in mind and further embellished with a few variations like Deathmatch and Capture The Flag-style games. Like the racing, this is one-to-four players and you either go head-to-head blasting each other with magical weapons or scamper around trying to be the first to capture some odd little power creatures.

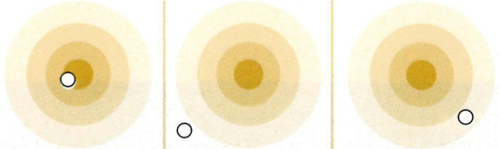
Just because *Rayman M* has been positioned as a party game, doesn't mean you can't play on your own. In fact, in order to open up some of the later stages you'll have to play against some pretty sharp computer AI with each character 'thinking' and making decisions in the same way that a human opponent would. We don't want to bore you with the details, but this aspect of *Rayman M* is very impressive indeed.

Still, no matter how good the computer AI is, it'll never be the same as playing against your mates and this is the area where it's essential that *Rayman M* is a success: if it's fun to play with friends, then it'll be great. If it's not, then it's off to the bargain bin with you sonny. Oh, and while we're on the subject of multiplayer, there are unfortunately no plans for online gaming support, even though the Xbox version will almost certainly come with this option. Scandalous.

Non-worldwide gaming aside, *Rayman M* will still be good fun when played on home ground. In the Racing mode there are oodles of courses to play, and many different routes to take through them. While the Battle mode also offers lots of variety. All of which should ensure that *Rayman M* will be a real favourite whenever you're up for a bit of a games night. □

ON TARGET? RAYMAN M

Rayman M is not going to revolutionise videogaming. However, it should turn out to be a full-on party game. And we like that.



MULTIPLAYER
As the name suggests, lots of multiplayer action.

ONLINE
If the Xbox version can go online, why not us?

LIMBS
There's a real lack of arm and leg action. Shame, really.

Q&A

THE ITALIAN JOB

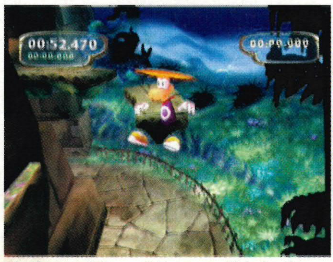
***OPS2* spoke to Arnaud Carrete, Project Manager on *Rayman M*.**

What attributes do you feel that Italian game designers bring to the medium?
First of all, we are players. We have concentrated on making the game fun. This has been our rule in order to make a multiplayer game. Achieving a balance of all elements in a multiplayer game is one of the most delicate tasks of the whole design process. Fun, simplicity, challenge – these are the three keywords that I want to use to describe this game. You can use them separately or not, but the final result is the same – multiplayer. This is the basic concept of *Rayman M*. In the Battle mode, you can choose to play in one of thirteen maps in three different ways.

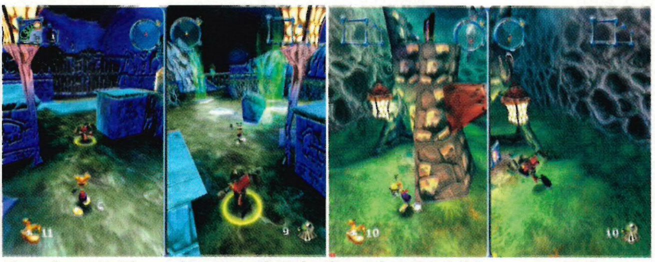
What was the inspiration for *Rayman M*? And what were you influenced by...?
From no game in particular, but from all games in general. Each time I create something, I start from a blank page. I mainly think about feelings and emotions. Simple things are always the most fun.

You've used the phrase pure gameplay to describe *Rayman M*. Could you elaborate on that?
The number of rules are small but they are strict and clear. The control system is straightforward and it allows players to do many things in a simple fashion. The simpler the game interface the less the player will be distracted.

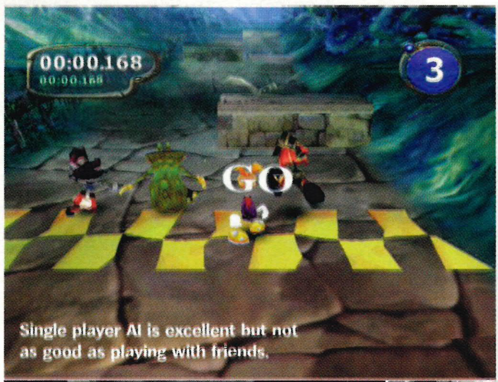
What was behind your decision not to take the game online?
When we started creating the game, we started from the assumption that online play would be possible. Unfortunately, at the time, SCEE had not yet announced the implementation of its online strategy. It is most probable you will see a version of *Rayman M* with online play on the Xbox and on PC.



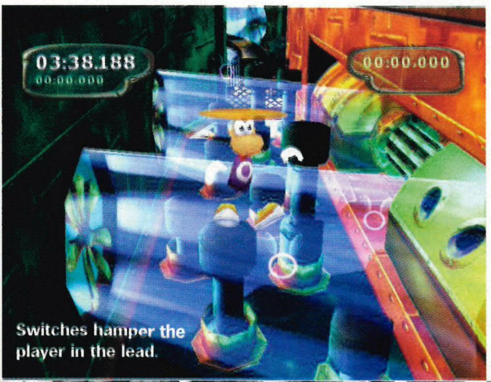
Platformer? Racer? *Rayman M* is both.



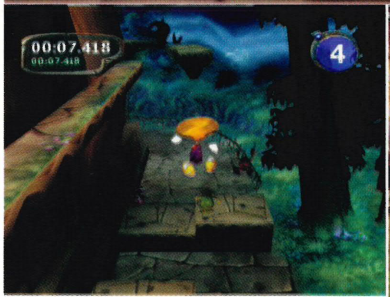
Two-player Battle mode proves that deathmatches needn't be gory to be fun.



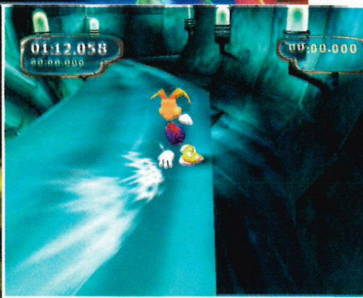
Single player AI is excellent but not as good as playing with friends.



Switches hamper the player in the lead.



Every level features multiple routes.



The faster routes are more tricky.

WORDS: KEITH STUART

SOUL REAVER 2

Everyone's favourite gliding vampire adventure hero is back. And, you guessed it, this time it's personal.

Publisher: Eidos Interactive
Developer: Crystal Dynamics
Players: 1
Release: October

Vampires don't make good world leaders. They're moody, they sleep in late and they suck people's blood leaving drained corpses behind in their wake. Unfortunately, the human inhabitants of Nosgoth found this out the hard way. In the original PSone game, *Legacy Of Kain: Soul Reaver*, a vampire overlord named Kain gained power over the realm and plunged it into a millennium of darkness, torture and death. In order to save the planet, you had to take on the role of Raziel, a rogue vampire determined to thwart Kain and his band of blood-sucking brothers. *Soul Reaver 2* (now minus the *Legacy Of Kain*) picks up where the story left off with Raziel following Kain into something called 'the Chronoplast time portal' hoping to finish off the naughty plasma junky once and for all.

What we can expect then is an epic time travelling yarn taking in key moments from Nosgoth's history, many of which were referred to in the first *Soul Reaver* and *Blood Omen: Legacy Of Kain* (an early forbear to the series and itself due for a PS2 revival next year in *Blood Omen 2*). Developer Crystal Dynamics is promising a variety of new scenic locations to accompany the grand gothic architecture we're familiar with from *Soul Reaver*, including forests, cities and swamps. There will also be plenty of brand new monsters including Sarafan warrior priests, fanatical vampire hunters, extra-dimensional demons and vampire-worshipping cultists – the sort of people you'd only usually encounter at a Slipknot gig.

You will also have a lot more fun killing the various beasties that cross Raziel's path now – the combat system has been tuned so that each baddie fights in a different way and will have to be dispatched with different weapons (including your ace Soul Reaver sword) and moves. You'll also be forced into more fighting situations – unlike in the original *Soul Reaver* where you could simply avoid confrontation and run away from most creatures, like a big undead girl's blouse.

Q&A

SOUL MAN

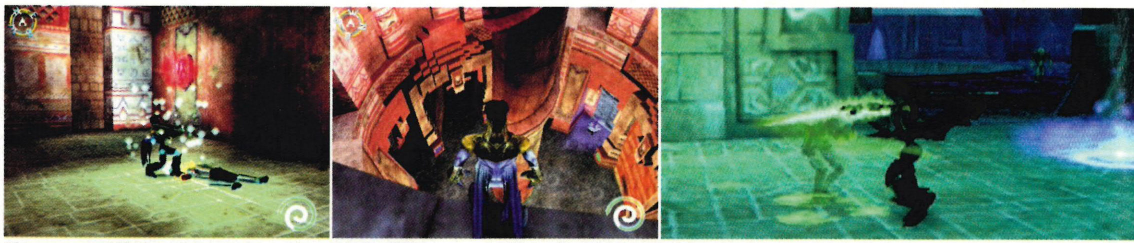
Andrew Bennett, Executive Producer at Crystal Dynamics, talks *Soul Reaver 2*.

Can you explain some of the puzzles in *Soul Reaver 2*, to give our readers an idea of what to expect?
Many of *Soul Reaver*'s puzzles involved moving blocks from one place in an area to another. In fact, in some areas, the game became 'Okay, where is the block that I have to move?' every time you entered a new room. This was the main problem that we wanted to address in the design of *Soul Reaver 2*.
To achieve a greater variety of puzzles, the *Soul Reaver 2* programmers made a much more generalized puzzle system that we call 'lock and key'. This means that Raziel can now pick up puzzle objects (in addition to weapons) and contextually place them to solve puzzles. This may be as simple as placing a key in a door, or as complex as finding the missing heart of a sacrificial victim which must be returned to its chest cavity.

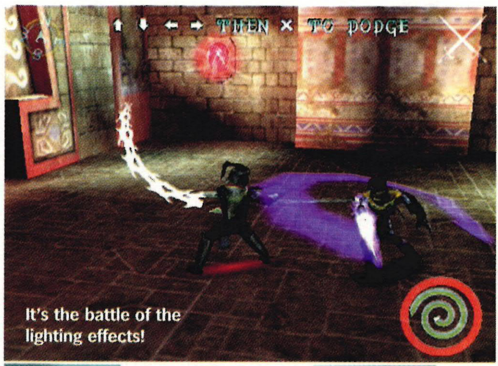
What were some of the comments you received on *Soul Reaver* and how have you acted on them?
In addition to the comments on the lack of variety in our puzzles, we also had feedback that a great deal of the time our enemy interactions were more or less optional. ie. The player could run around, or past, most of our enemies. This time around, in most places, we force enemy interaction. For example, we give the enemy a key or weapon that you must use to progress further or we close an area off (*Zelda*-style) until you kill all of the enemies in that area.

One positive piece of feedback that we had from *Soul Reaver* (and from *Blood Omen*) was that our fans really love the quality of the voice acting and cinematics that we have in our games. The power of the PS2 allows us to deliver our story much more richly than ever before. The characters look much more realistic and we're able to do lip-synching in many of the scenes. The *Soul Reaver* team is very much trying to deliver a deep, richly-textured story line, with interesting, well-developed characters.
Therefore these extra capabilities, added to the fact that the fans love our story line, are very important to us.

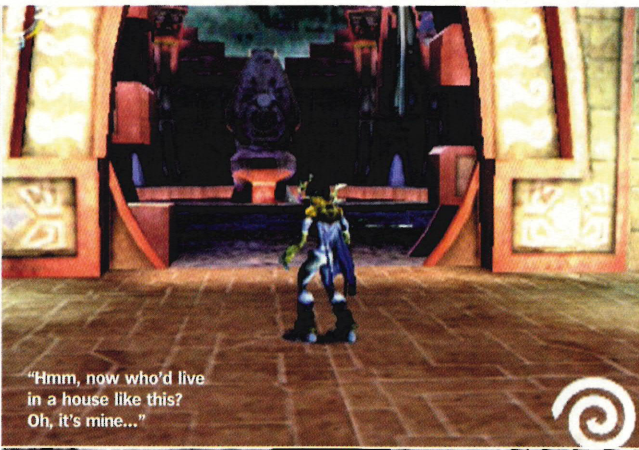
What do you feel is the biggest addition to the first *Soul Reaver* game?
Soul Reaver 2's story line revolves around Raziel travelling back through history to visit some of the events well known to fans of the series. Time travel is a great tool for us as storytellers to examine events from a new perspective. It also allows the game artists real freedom – so you get a game which should be as fun to explore as it has been a creative challenge to create.



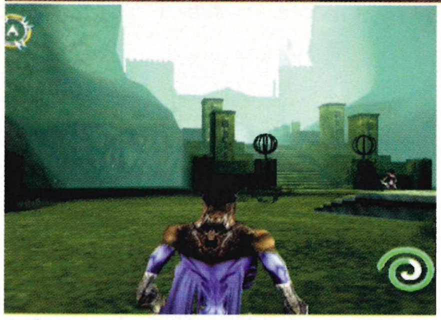
Players can shift the camera around in a number of ways to facilitate fighting, exploring or just staring down into holes.



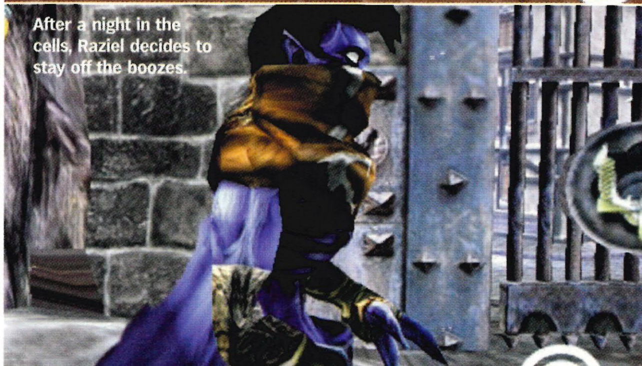
It's the battle of the lighting effects!



"Hmm, now who'd live in a house like this? Oh, it's mine..."



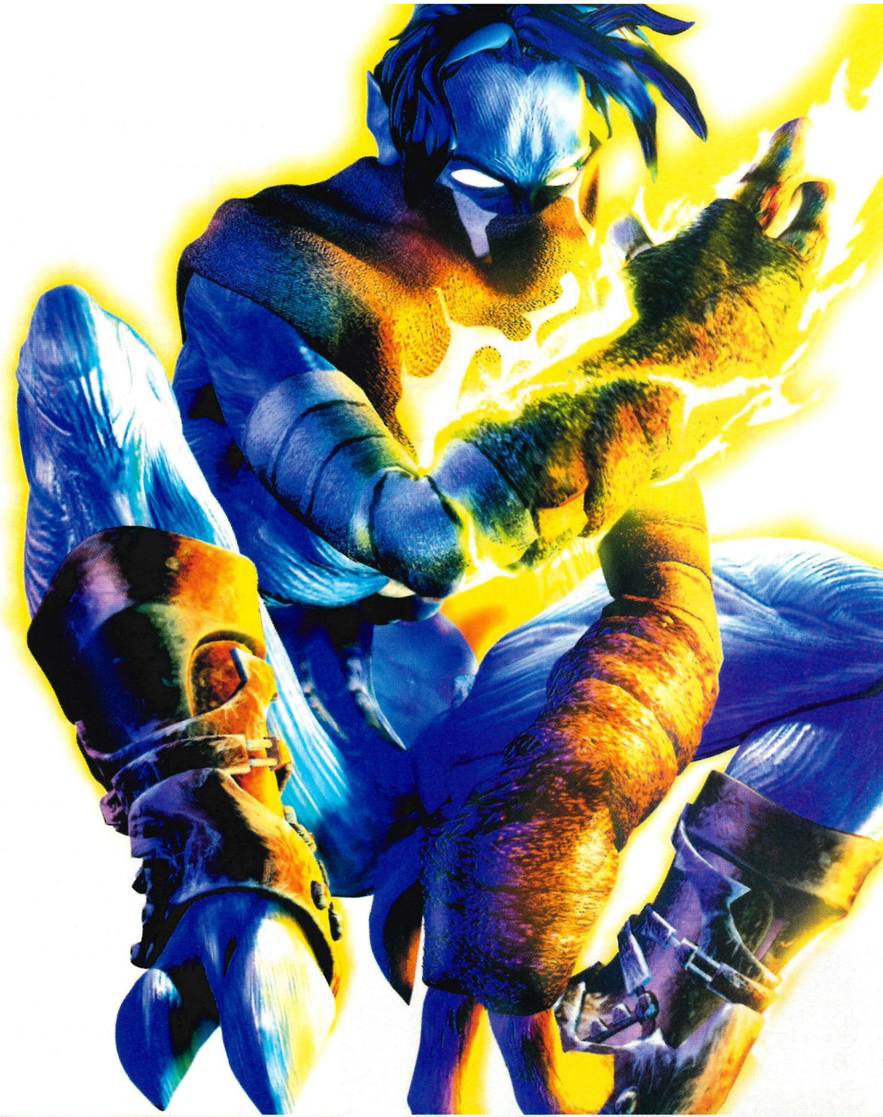
Soul Reaver 2 is set to boast more open spaces than its shady, claustrophobic predecessor.



After a night in the cells, Raziel decides to stay off the boozes.

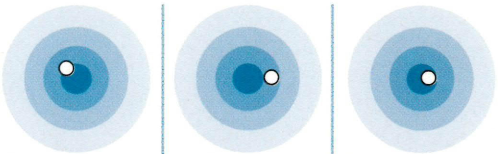
Importantly, key elements of *Soul Reaver* have been retained. Raziel still has climbing, swimming and plane-shifting abilities, and the gameplay is still based around large-scale puzzles. Now, however, 30 new abilities have been added and the nature of the puzzle system has been changed to add variety (see Soul Man). We can also expect plenty of those great cinematic sequences in which deep voiced gods ramble on about ancient prophecies and unfulfilled bloodrights and players nod sagely as though understanding every word.

And, of course, this being a PlayStation 2 game, you can look forward to a major visual overhaul. Raziel will now be made up of over 3,000 polys (rather than 500 on the PSone), plus hi-res textures and amazing lighting effects are the order of the day. We've had a quick run through of a very early demo of the game and have been impressed with the suitably enormous buildings, now taking in Ancient Egyptian and medieval European influences. It's also good to see puzzles that don't just require you to figure out which objects open which doors. If the gameplay is as immersive and non-linear as it was in *Soul Reaver*, we should be in for an immortal spine-tingling, blood-draining thrill fest of the first order. And everyone needs one of them once in a while. □



ON TARGET? SOUL REAVER 2

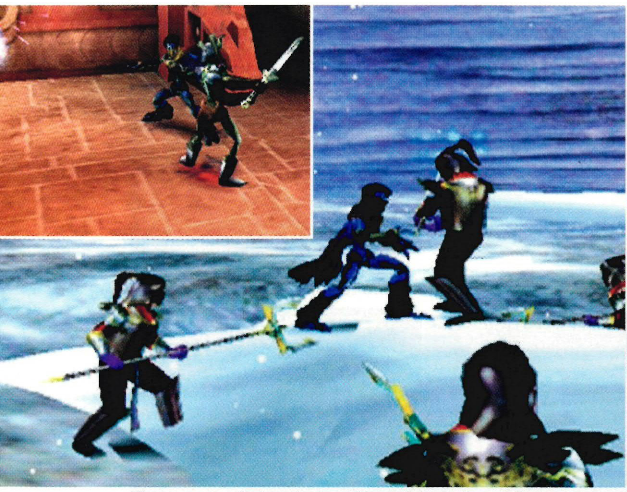
Promises to deliver everything you loved about *Soul Reaver* plus loads more weapons, creatures, skills, puzzles and locations.



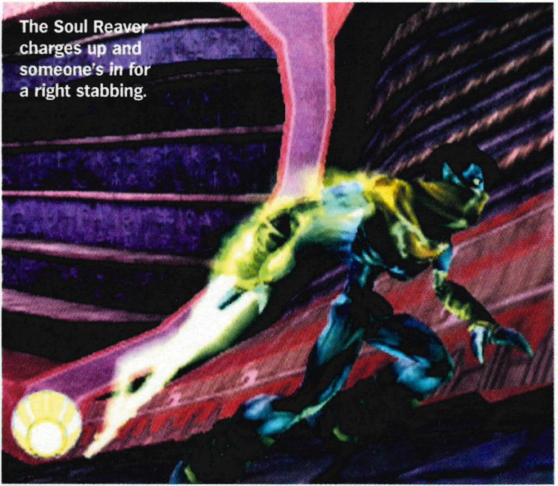
DARKNESS
More bloodsucking than a Tory party leadership contest.

PUZZLES
Lateral thinking and medieval violence always combine well.

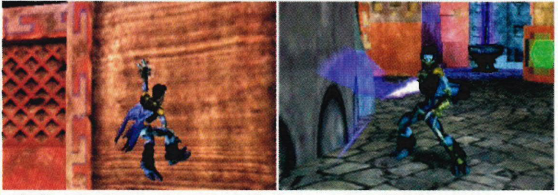
PUNS
Fangs for the memory, fangs can only get better etc…



The new combat system will hopefully help you face up to multiple foes. Especially ones with long, sharp spears..

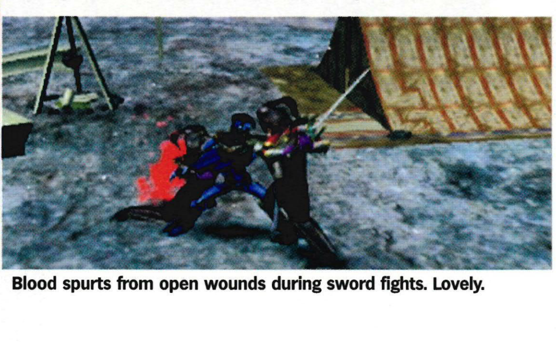


The Soul Reaver charges up and someone's *in* for a right stabbing.



Finding out how to interact with the scenery will take some time.

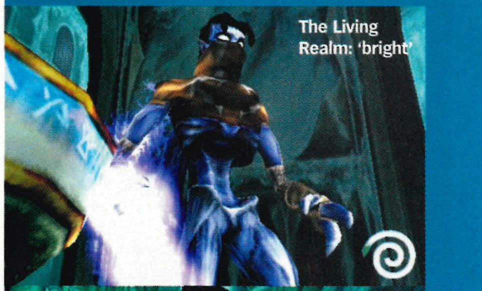
A dramatic crotch shot cut-scene. One for the ladies, eh?



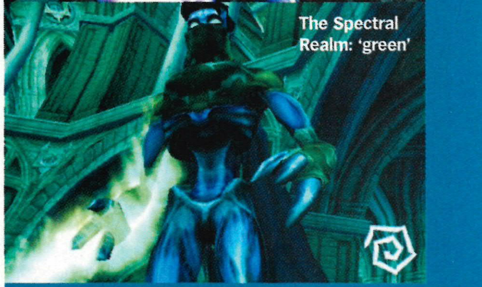
Blood spurts from open wounds during sword fights. Lovely.

SMARTER THAN YOUR AVERAGE VAMPIRE

Raziel reveals his multi-dimensional talents...



The Living Realm: 'bright'



The Spectral Realm: 'green'

Raziel has a number of unwordly abilities brought over and refined from *Soul Reaver*. Plane-shifting is the most innovative example: being a creature neither alive nor dead, Raziel can slip between the Living Realm and the Spectral Realm – a sort of shadowy, mangled version of 'reality'. Often this lets the player access new areas of the map and provides some quite nice morphing visuals as well. Another feature brought back from *Soul Reaver* is the eponymous sword which can be forged in various magical wells and imbued with different elemental abilities, such as fire, earth, spirit, water, etc. Each of these can be used to unlock specific doors and vanquish specific monsters. It's undead puzzle-solving fun!

WORDS: PAUL ROSE

THUNDERHAWK: OPERATION PHOENIX

Blending simulation with shoot-'em-up and adding propellers, comes the PS2 rejig of a Core Design classic.

Publisher: Eidos
Developer: Core Design
Players: 1
Release: September

There aren't many positive things you could mention in relation to Sega's Mega CD. Indeed, the ill-advised Mega Drive add-on ultimately turned out to be a slow-release suicide pill as far as Sega: The Hardware Manufacturer was concerned. Part of the problem can be attributed to the lack of decent games released for the needless peripheral. However, there was one success story, and its name was *Thunderhawk*.

Carefully straddling the fence which divides the lands of Arcade and Simulation, *Thunderhawk*'s 3D helicopter action was in-your-face, and absurdly addictive. Alas, the subsequent Saturn and PSone sequels failed to match the original's greatness, and duly disappeared without a trace.

Now, with the power of the PS2 puffing on its jets, *Thunderhawk* is set to spit its fiery death across the game scene once more, this time bearing the subtitle *Operation Phoenix*. And what is the nature of this operation exactly? It's this: a new terrorist threat has arisen – one that could unbalance the stability of the world. The usual then.

Whatever the threat may be, you get some seven campaigns, consisting of up to six missions each. As you might expect, these missions are comprised of a great deal of shooting. Shooting other aircraft. Shooting anti-aircraft guns. Shooting tanks. Shooting things at night. Shooting things in sandstorms.

But this is just the base upon which a fruity trifle is built from diverse ingredients. You'll find yourself bombing radar installations, taking out individual train carriages, escorting convoys and embarking on full-on wars. Plus, a few missions into the game, you'll be joined by a semi-controllable wingman.

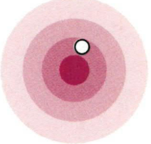
Curiously, *Operation Phoenix* is more simulation-like than its predecessors. Control is achieved via simultaneous use of both analogue sticks – the left controlling strafing, and forwards and backwards movement, while the right handles your altitude. It's tricky to get to grips with at first, but half an hour of flying time later and you'll be jinking like a pro.

Rightly, the weapons at your disposal are an eclectic mix. For instance, when dropping bombs, you'll switch to a belly-cam view of your chopper, while the guided missiles feature a camera in the nose – giving you direct control over their death-dealing. Add to this a sniper-scope, your bog-standard rockets, and some particularly damaging lock-on missiles and you're one tooled-up, aerial menace. Only the weedy default cannon – which overheats too easily – disappoints.

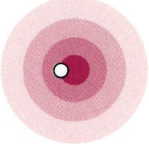
Unlike many shoot-'em-ups, preparation in *Operation Phoenix* is everything. You can tinker with your chopper's payload and select the support you'll have mid-mission. So *Thunderhawk* should appeal to both shoot-'em-up fans and sim heads. □

ON TARGET? THUNDERHAWK: OPERATION PHOENIX

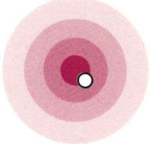
Like a re-run of lost telly classics *Blue Thunder* and *Airwolf*, *TOP* is back to prove that oldies means goodies.



VIOLENCE
It's the gaming equivalent of the Gulf War and it's nasty.



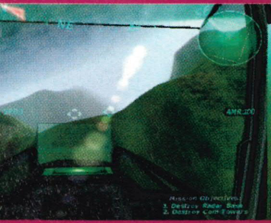
WEAPONS
Again, get your Iraqi superguns here. Oodles of explosives.



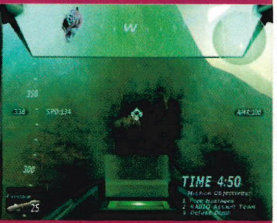
CHOPPERS
Where there's 'copters you'll find risque gags...

LOOKS BLADEY MARVELLOUS

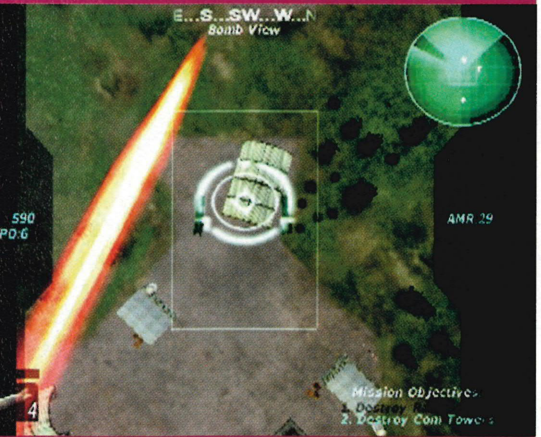
Thunderhawk **isn't finished yet but the visual effects are already more than impressive. It's 3D map system has some truly special features. Get a load of this lot...**



1. As you play out game missions, the sun will rise during the early hours then track across the sky, before setting at dusk.

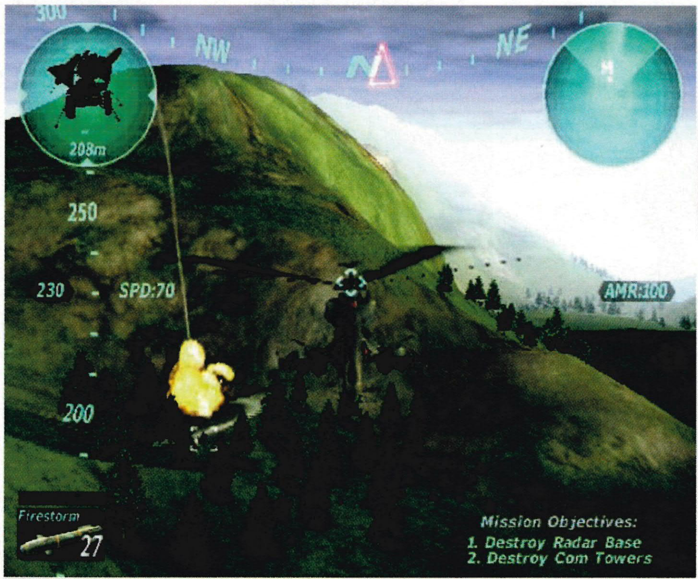


2. Rain, snow, fog and sandstorms can be easily recreated – and frequently help or hinder your progress through missions. Of course.

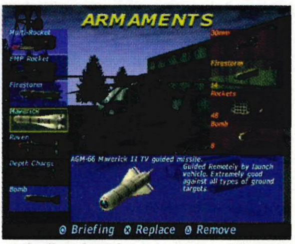


Mission Objectives
2. Destroy Com Towers

3. Dropping bombs on mountain tops will have a noticeable effect. Like *Red Faction* before it, *Operation Phoenix* boasts deformable landscapes. And when you consider the size and detail of each of the game maps that is truly impressive. Each of the game areas cover around 256km, and all are full of valleys, trees, roads, rivers and towns. In addition, each of the vehicles that populate the game maps boasts over 2,000 polys. Yow!

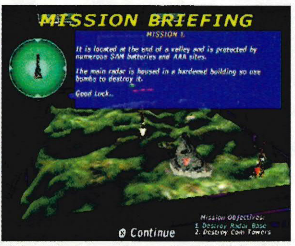


Mission Objectives:
1. Destroy Radar Base
2. Destroy Com Towers



AGM-66 Maverick II TV guided missile.
Guided Remotely by launch vehicle. Extremely good against all types of ground targets.

Missiles, bombs, cannons... It's a dictator's playground!



MISSION 1

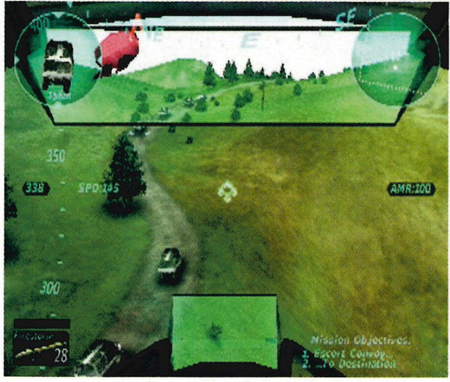
It is located at the end of a valley and is protected by numerous SAM batteries and AAA sites.

The main radar is housed in a hardened building so use bombs to destroy it.

Good Luck..

Mission Objectives:
1. Destroy Radar Base
2. Destroy Com Towers

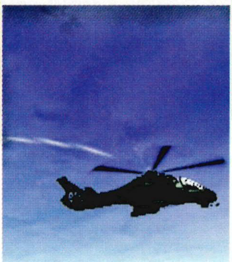
The strategy element of *TOP* is PC-like, but it works a treat.

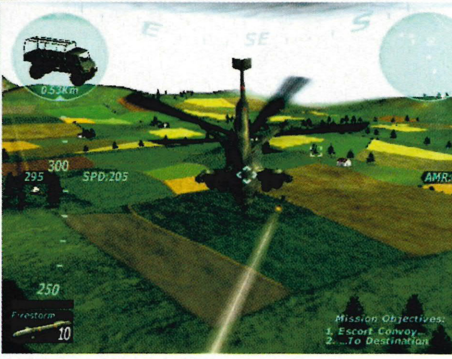


Mission Objectives:
1. Escort Convoy...
2. ...To Destination

Does anyone else hear *Ride Of The Valkyries*?

Sometimes there's no escape from crossfire..





Mission Objectives:
1. Escort Convoy...
2. ...To Destination

The game areas are big enough to admire (before you destroy them).

WORDS: KEITH STUART

G SURFERS

Fancy designing your own superfast racing circuits, but don't have millions of pounds and limitless space? Help is finally at hand...

Publisher: Midas Interactive
Developer: Blade Interactive
Release: October
Players: 1-2

According to *G Surfers*, the future is a place where Earth has become little more than a glorified motorsports arena. Its surface is littered with hi-octane circuits cork-screwing through mountain ranges and along deep valleys like motorways designed by some Sixties acid casualty. But thanks to Blade's latest, this world will be your turbo-charged racing oyster.

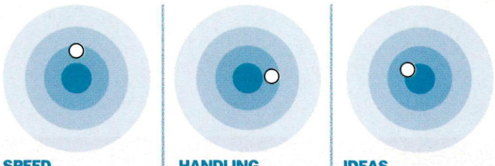
G Surfers is also the first of the issue's *WipEout* clones (the second, *Extreme G 3*, is reviewed on page 118). It has the hovering spacecraft, it has shoulder button airbrakes, it has techno, speed boosts and big jumps. But before you write it off completely, bear this in mind – *G Surfers* contains a topographically - accurate reproduction of the entire planet. This enormous canvas is used to create 30 mind-bending circuits crammed with secret routes, loops, corkscrews and quite terrifying jumps. You may think you've seen jumps before, but really, you haven't. There's one course here – Annapurna – where you leap from a mountain and plummet hundreds of kilometres before hitting the track again. Luckily, you can steer your craft on the way down in possibly the first ever combination of racing game and flight simulator.

But all that is perhaps secondary to the game's key selling point – an incredibly powerful track editor which the developers have decided to name Trackman. Here gamers can create their own circuits from scratch, anywhere on the virtual globe, or edit dozens of pre-written examples. We had a go via an early demo and found Trackman pretty easy to use, thanks to a drop-down menu interface (familiar to anyone who's ever used a word processor) and an ultra-intuitive track laying system. Interestingly, players can store their creations onto Memory Card and swap them with mates – and these creations have the potential to be just as professional as the main game's 30 circuits because every building, ramp, loop and track texture they employ is available in the editor. So anyone who's ever looked across jealously at the Internet MOD community surrounding PC games like *Quake III* and *Unreal* will finally get the chance to flex their own game design muscles – a rare treat for console owners.

Currently, *G Surfers* is unlikely to compete with the sheer graphical finesse of *Extreme G 3* or *WipEout Fusion*. However, there is some nightmarishly complicated maths going on in the background to facilitate the Trackman editor – stuff like true AI which most games (even *GT3*) fake, but which *G Surfers* has to do properly so the computer-controlled opponents can find their way around the player's own circuits. In effect then, given the sheer ambition of the Editing mode, visual compromises were inevitable. It will perhaps be up to gamers to decide whether exploring their creativity – in a kind of car racing version of *MTV Music Generator 2* – is worth the trade-off. ☐

ON TARGET? G SURFERS

WipEout-style future racing backed up with comprehensive and highly promising track editor. Could this be the start a DIY boom?



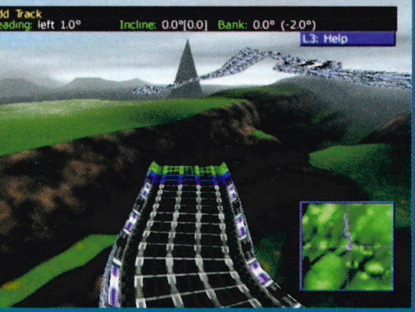
SPEED
Blade reckon its the fastest racer on PS2. It's certainly up there.

HANDLING
Craft are quick to react – and flying is good fun.

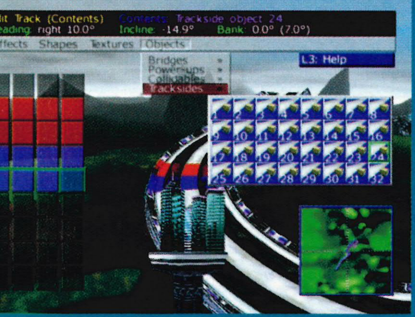
IDEAS
Trackman is a great concept. Can it carry the game, though?

HERE'S ONE WE MADE EARLIER

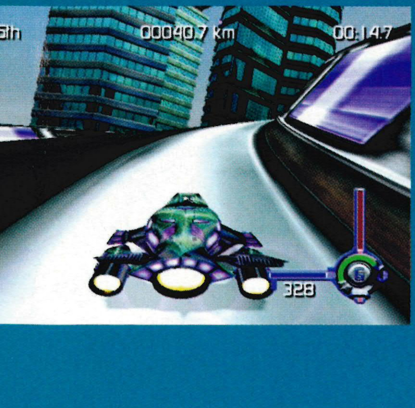
The editing features of Trackman open up as you progress through the main game. However, we tried a fully opened-up demo and managed to knock up a basic track in five minutes. Here's how it works...



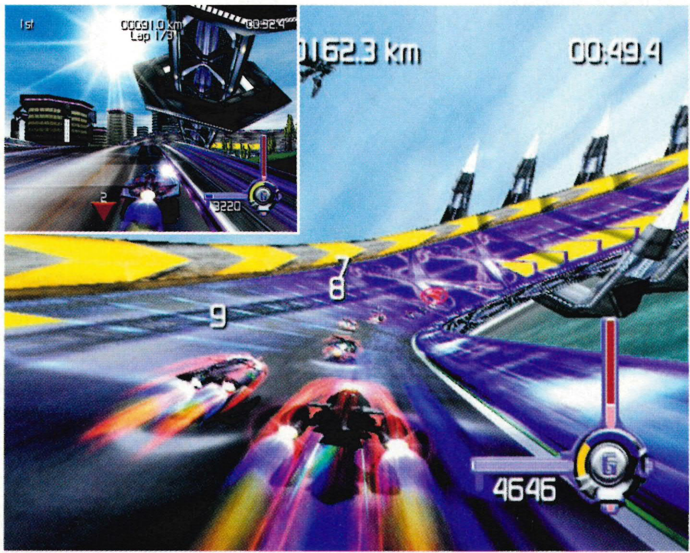
1. First off, you choose where in the world you want your *G Surfers* circuit to be. Then you simply lay your track by holding ⊗ and moving around the landscape using ← and → on the analogue controller (and ↑ and ↓ if you want to create hills). You can also bank the track with the shoulder buttons.



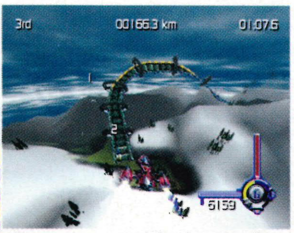
2. Next, you edit the track with a series of pull down menus that let you add buildings, bridges, trees, loops, jumps, etc. This works a bit like a four track music sequencer (each section of road can have four objects assigned to it) so those who've played Jester's *MTV Music* titles will be well at home...



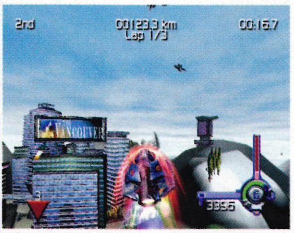
3. Finally, you test your beautiful creation out by racing on it. This is where you discover that the 3km jump you included might not be quite as feasible as you'd hoped. But that's okay – just go into the Editing Suite and make the necessary changes.



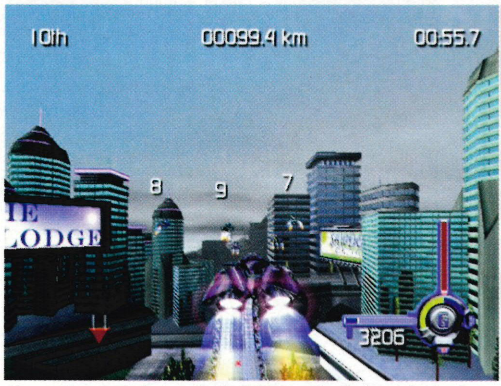
Picking up the red icons gives you a super speed boost. Like you really need one.



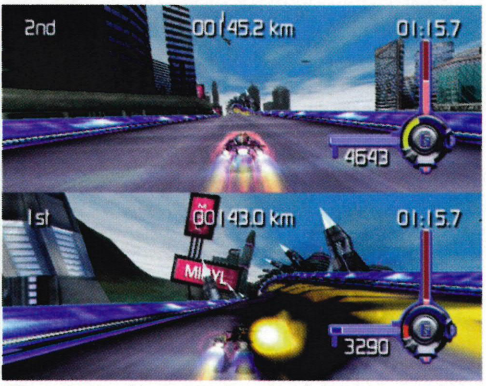
'Stay on target!' Flying is great, but missing the track ain't.



The mountainous terrain here makes for stomach-churning fun.



Yes, we're tenth, but we're building tactically from the back...



Player Two has blown a gasket. Time for One to overtake.

WORDS: STEVE MERRETT

MOTOR MAYHEM

Mirror, signal, manoeuvre... FIRE! *Death Race 2000* meets *Quake* in this futuristic blaster.

Publisher: Infogrames
Developer: Beyond Games
Players: 1-2
Release: October

Best described as a combat driving game (couldn't you guess by the title?) *Motor Mayhem* follows the carnage-laden lead set by SCEE's *Twisted Metal* series. Selecting one of nine heroes, the player is dropped into multi-tiered 3D arenas where 'last man standing' is the only applied rule. It's two parts *Death Race 2000*, and one part *Quake III*. With a dash of the plain daft.

You will thus be unsurprised to find that of the characters the bulkiest and strongest, Grok, is also the most lumbering, while the whippet-fast female driver, Volcana, is the most susceptible to attack. But while Infogrames will try to make stars out of the game characters, it is *Motor Mayhem*'s unrelenting gameplay that should be the true star of the show.

Following the videogame maxim that all future-based sporting activity must involve indiscriminate maiming of the opposition, *Motor Mayhem* attempts this on a grand and visual scale. Each character is endowed with a specially developed vehicle based on jeeps, motorbikes or armoured carriers and is initially armed with a primary gun and the ability to lay mines. From here, players are launched into eight arenas (we played in a space station, an acropolis-type building and a shiny metal affair) and full ahead into battle.

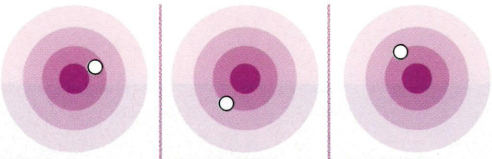
The ensuing battle is survival of the fittest, aided only by the additional weapons that are dotted throughout the playing area. Expect missiles, lasers and high-powered machine guns, plus the all-important energy and turbo boosters. These all contribute to the explosive all-against-all battles that form the blasting backbone of the game.

Although many of the features implemented in *Motor Mayhem* may sound all too familiar, Infogrames new racer has a refreshing attitude. While its gameplay could hardly be called cerebral fare, it gets away with its more formulaic qualities by enforcing a breakneck pace on the player – from the moment you hit start you'll find yourself under fire. It's all rather unashamedly gung ho, seemingly relishing in the lack of 'story line' and opting for balls-out blasting.

The level design further contributes, with remote areas housing the best weapons for those brave enough to get to them, while the strategically-placed jump pads that send the cars flying work both for and against the player during the running battles. The level structure has a bearing on the action, with glass floors, ramps and shortcuts adding both variety and strategic possibilities to the action – which, bearing in mind the aggressive artificial intelligence of the CPU cars, are both necessary. The addition of a League will also compensate for the shallow nature of the gameplay, but *Motor Mayhem*'s greatest challenge is more likely to come from SCEE's similarly-themed *Twisted Metal Black* than its own longevity shortcomings. □

ON TARGET?
MOTOR MAYHEM

Explosive, brainless yet never less than hugely entertaining.



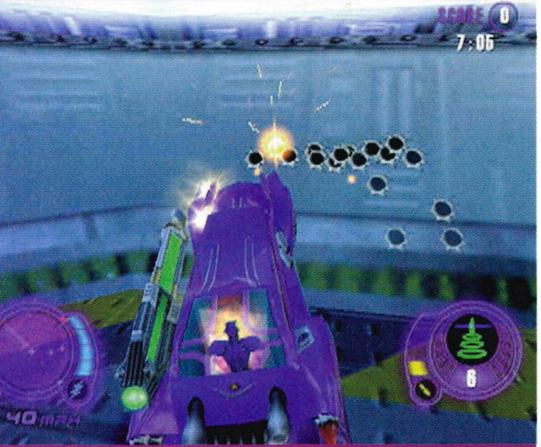
BANGS
The levels, cars and obstacles are all prone to blowing up.

CHARACTERS
Volcana's habit of riding cars like chariots is neat.

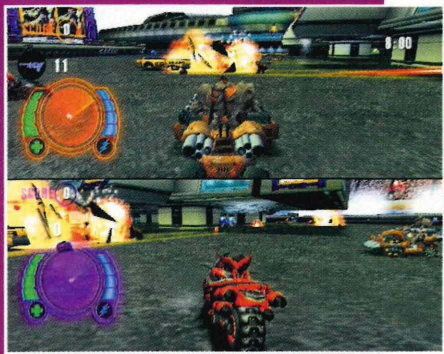
COMPETITION
Likely to go head-to-head with SCEE's *Twisted Metal Black*.

READY TO RUMBLE

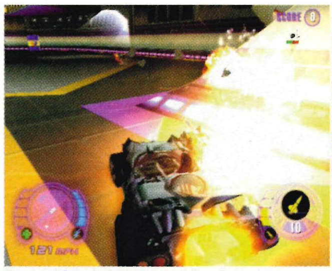
***MM*'s game environment is as explosive as the gameplay.**



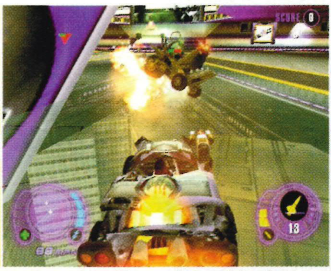
As befits a game based on explosions and death, *Motor Mayhem*'s eight stages take a real battering during the tournament. Bullet holes and chips appear in the walls, but each stage also has one key area that can be blown to bits to benefit the player strategically. A huge Jumbotron TV, for example, can be dropped on anyone below, while entire rooms can be destroyed by blowing up the tubes that link it to the rest of the stage – thus trapping any CPU cars in it. Heh.



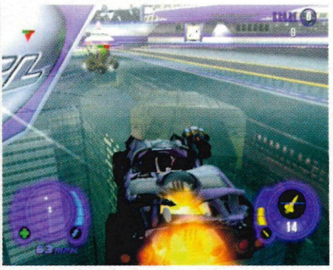
Two is good, but four would be better.



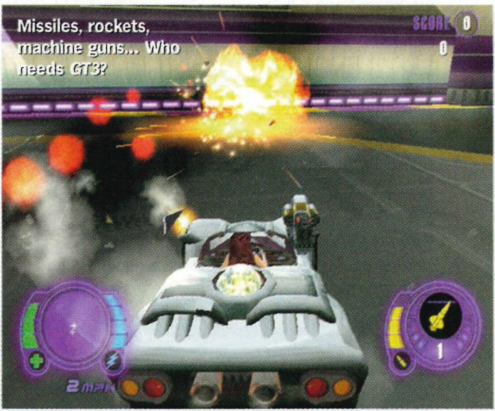
Everything is prone to blowing up.



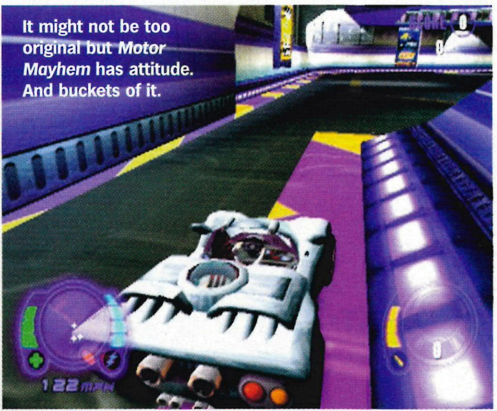
Forget storytelling and start blasting.



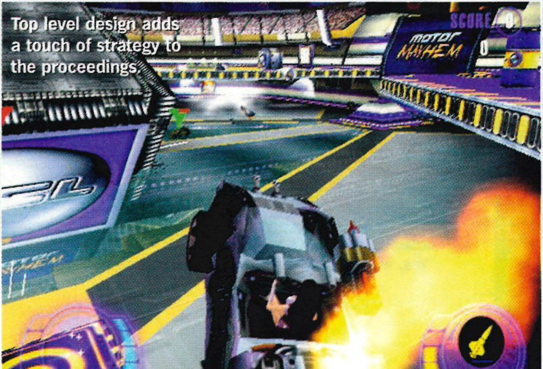
Battles take place over eight arenas.



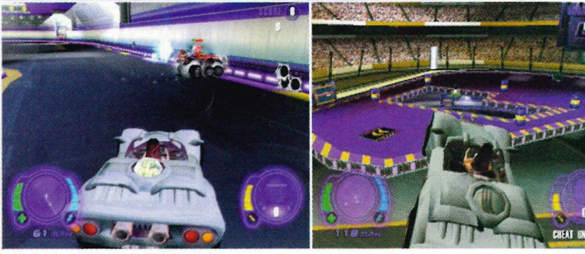
Missiles, rockets, machine guns... Who needs *GT3*?



It might not be too original but *Motor Mayhem* has attitude. And buckets of it.



Top level design adds a touch of strategy to the proceedings.



Levels include glass floors, shortcuts and power jumps.

The Adventure Continues

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WORDS: KEITH STUART

THIS IS FOOTBALL 2002

SCEE's SoHo studio tugs on its boots and volleys the latest '*This is*' title into the gaping PS2 goalmouth.

Publisher: SCEE
Developer: Team SoHo
Release: September
Players: 1-8

As the British summer wheezes out its final pathetic breaths, the thoughts of the nation gratefully turn to football... and the thoughts of videogame developers turn, just as gratefully, to football simulations. Soon Konami will unleash *Pro Evolution Soccer*, EA will spit out another *FIFA* and SCEE will run onto the pitch with the third in the *This Is Football* series.

Okay, so the first two *This Is Footballs* were considered limping journeymen to the mighty *ISS* superstars. Consequently, every feature has either been improved or ripped out all together and substituted for something brand new. There are, for example, hundreds of new animations, a new more authoritative shooting system and a more sophisticated collision system (the ball can now rebound differently off of various parts of the anatomy). There are also loads of new or rebuilt moves including chipped one-twos, two-footed tackles, feints, step overs, 'give and go's and knock aheads – you can even 'do a Ginola' and dive in the box.

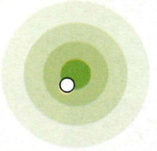
As for teams, *TIF 2002* squeezes in over 320 club and national sides from around the world – including First Division sides – so you can finally set up those Huddersfield v Real Madrid stand-offs. Plus, there's a shiny new license from FIFPro – the official world-wide organisation representing professional footballers – so players will looks like the real things and have authentic names not laughable approximations like David Beakham or Paulo Lambchop. Beneath this sleek surface, Team SoHo is also promising a balanced, realistic and fun approximation of the sport.

Judging by the early code we've kicked about, these are not the empty promises of a penniless chairmen assuring the manager that unlimited funds will be available for the forthcoming season only to leg it out the back door when the bailiffs arrive. Admittedly, play feels a tiny bit sluggish at the moment, but it certainly nudges at realism: you can pass the ball around the pitch with deft assurance and – as with *Pro Evolution Soccer* – the through ball and long pass options are flexible and useful once you realise that you can't use them every five seconds as a cheap way of setting up goals. On top of that, the animation is smooth and detailed with some pleasingly realistic touches (like players clutching their faces in pain when the ball smacks them in the nose, or limping when they're injured) and the AI is also more than competent.

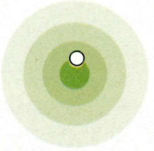
Things are definitely looking up then. There's definitely enough here on the options front to keep most joypad footballers happy, and in gameplay terms, Team SoHo seem to be shooting between the correct goal posts. However, the world expects those goal posts to be shifted beyond the reach of mere mortals by Konami's masterpiece, but we shall be interested to see what sort of contract *This Is Football 2002* can offer. ☐

ON TARGET? THIS IS FOOTBALL 2002

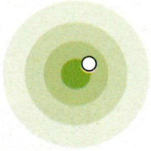
Hundreds of teams, dozens of tournaments and a plethora of moves are mixed together in Team SoHo's football challenger.



BALLS
Promises the most realistic and fun footie on the PS2.



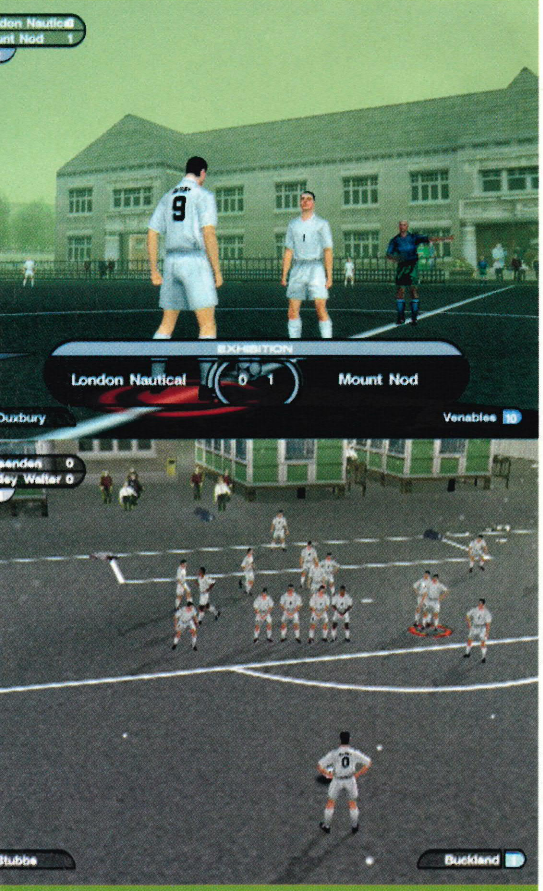
LEGS
FIFPro licence, realistic players, proper names...



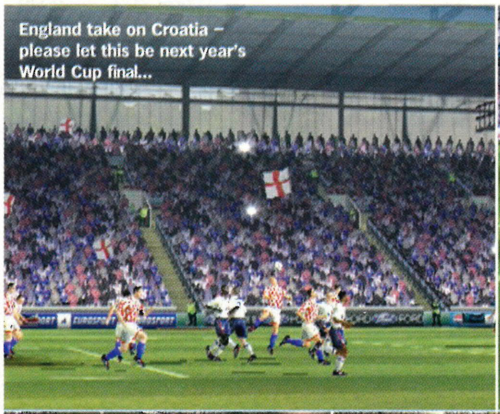
BODY
Gameplay has moved on hugely from the PSone efforts.

PLAYGROUND RULES

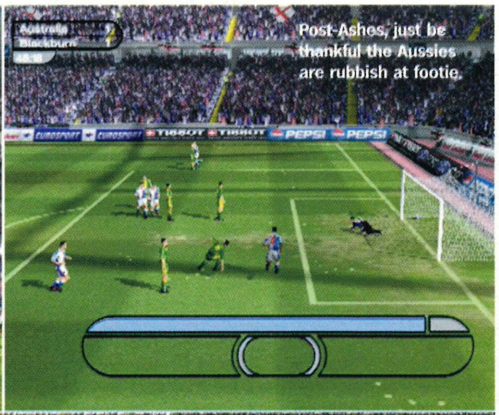
And *OPS2* is 'it'. Apparently.



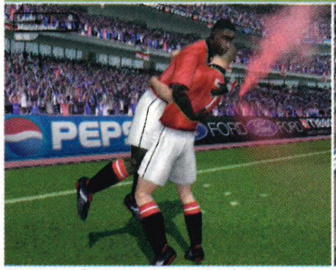
This Is Football 2002 includes a bizarre 'Jumpers for goalposts' mode where you take part in a school footie tournament. As amusing as it is, the game seems to be missing key elements of the school football experience including 'rush' and 'fly' goalies, girls trying to play skipping in the goalmouth and having to stop three quarters of the way through a match when the bell goes. You can't even try for a Coca Cola soccer skills certificate. Do they still have those or are we tragically revealing our age?



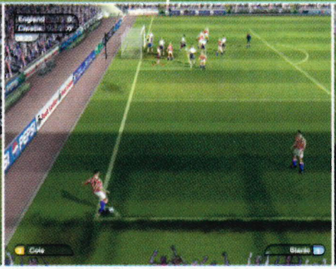
England take on Croatia – please let this be next year's World Cup final...



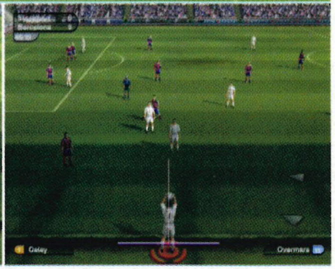
Post-Ashes, just be thankful the Aussies are rubbish at footie.



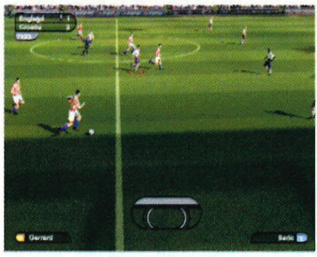
ManYoo players recreated. Oh joy.



We're hoping for *ISS* fluidity from *TIF*.



You can pit Stockport against Barca...



Players can dive, with no-one around!

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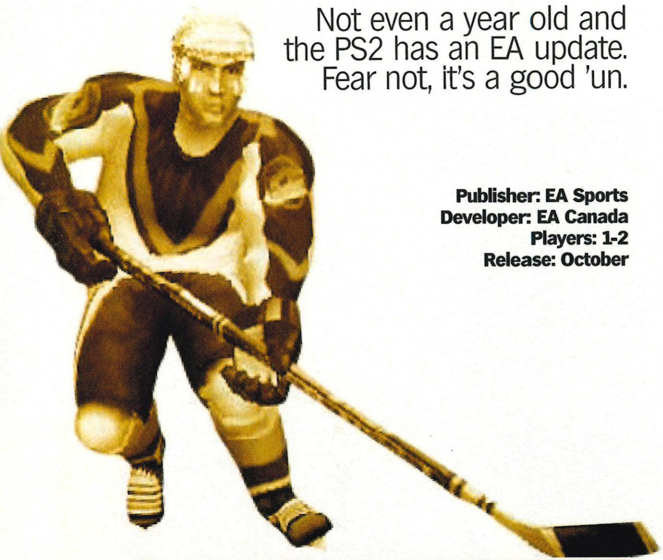
PlayStation®2

WORDS: STEVE MERRETT

NHL 2002

Not even a year old and the PS2 has an EA update. Fear not, it's a good 'un.



Publisher: EA Sports
Developer: EA Canada
Players: 1-2
Release: October

NHL 2002 tells of lessons learned. While its 2001 predecessor is rightly regarded as a strong ice hockey title, there were little gripes that had a pronounced affect on its longevity. The goalkeepers, for example, were thicker than a McDonalds' shake and there was a lack of variety to the available shot styles. Both problems have been well and truly rectified in this annual update, but EA hasn't stopped there and *NHL 2002* represents a giant step forward for the series.

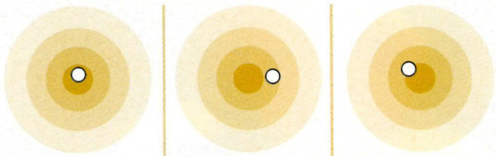
One of the reasons that ice hockey works so well as a videogame is that the real thing is a beautifully balanced sport. The compact rink means that every game is non-stop end-to-end runs, neat passing and speculative slap shots – and it is this pace that forms the backbone of the EA game. Fittingly, the control system has been pared right down, with buttons effecting passes, shots and sprints, while the skill of the sport has also been recreated with a new Variable Puck idea. Designed to show how tricky it is to bring a puck under control, a white line surrounds the player as he receives possession. This gets darker as the puck is brought under control, duly allowing the player to successfully pull off the spin moves offered by the shoulder buttons. Other subtle additions include the ability to lift shots and passes by keeping the relevant button depressed, thus chipping it and adding yet another instinctive move to the *NHL 2002* roster.

With a revamped control system, *NHL 2002* is free to ramp up the atmosphere. As the motion-captured players skate on to the rink, the camera fast-cuts to images of the baying crowd and the manager organising his team, while the banter between team members is displayed using huge player models complete with fully animated faces. Unusually, though, such presentation isn't just window dressing, with EA using the Don Taylor and John Hughson commentaries to show off the new GameStory mode. This tracks key events in the game such as shots attempted and scored, and uses cinematic trickery to piece together a replay of the action via fast-faded cuts and overlaid footage. While it undoubtedly adds visual flair to the proceedings, it is all the more effective because the play-by-play commentary is primed to comment if a player is on to a hat trick or has little luck with one style of shot. It also details the skill of the all-improved goalkeepers, who unlike their 2001 predecessors, learn as they go on, closing down angles if a shot style is tried repeatedly.

What is particularly exciting about *NHL 2002*, however, is that it can be used as a barometer for forthcoming EA Sports titles. As such, with the GameStory mode, players that learn and action-specific commentary working perfectly during the full-pelt matches, we can presumably expect similar ideas to grace new versions of *FIFA* and *NBA* titles. Reasons to be cheerful indeed. ☐

ON TARGET? NHL 2002

Despite aesthetic similarities to the 2001 edition, *NHL 2002* looks to be the ultimate ice hockey title.



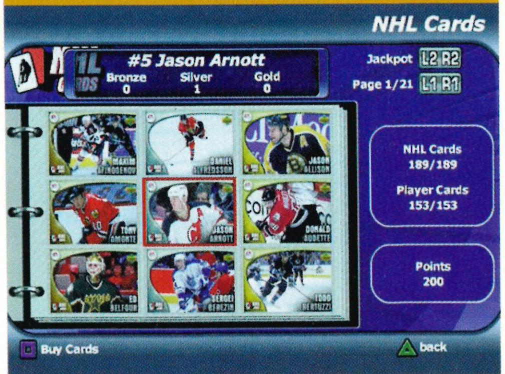
CONTROL
Slick, fast passing and the ability to add height to a shot.

PLAYERS
The full gamut of national and international sides.

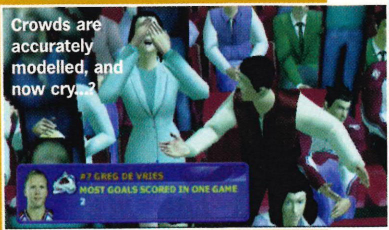
PRESENTATION
Commentaries are more action-specific than past voice-overs.

PLAY YOUR CARDS RIGHT

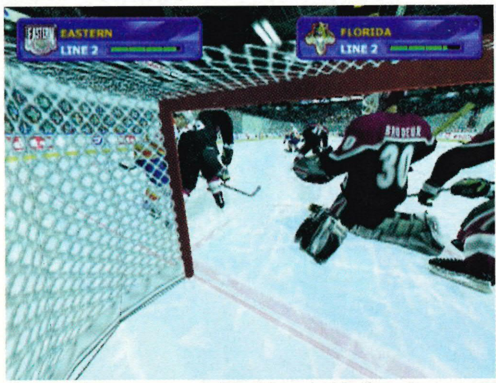
Use your cards to your gaming advantage.



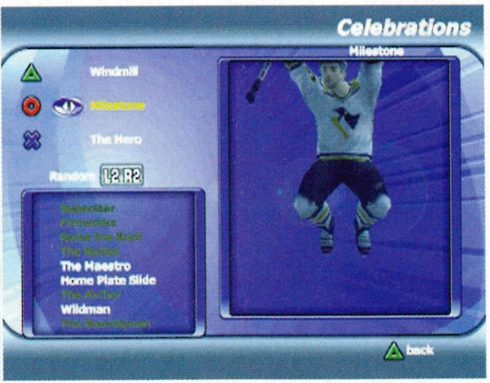
Previously seen in EA's *Madden* games, *NHL 2002* features an NHL Card system in which cards are awarded for completing set tasks. Over 189 cards are on offer and are given for hat tricks or tackles within a single match or period. These are then used to bolster the performance of individuals in your team, create special goal celebrations or can be used to unlock cheats and surprises hidden in the game code – including overweight players or a match played in the dark but with spotlights covering the action.



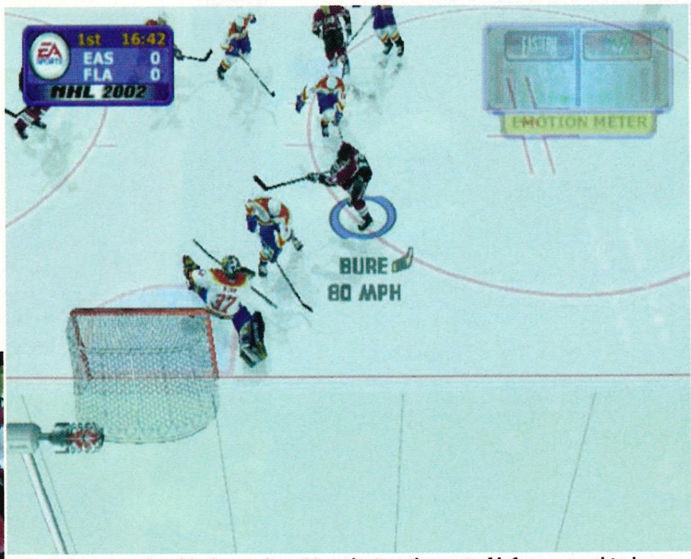
Crowds are accurately modelled, and now cry...?



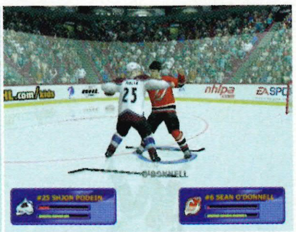
Camera shots are now replayed from inside the net.



***Madden*-style cards allow you to customise celebrations.**



Check it out! He just hit the puck at 80 mph. Just the sort of info you need to know.



Ah. Good to see that good honest scrapping is still there. Have that!

The sin bin gets rather full during more competitive matches.

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JASON RUBIN

WORDS: MIKE GOLDSMITH/PHOTOGRAPHY: KATHARINE LANE-SIMS

“*Crash Bandicoot* was like Tom and Jerry. Tom is the cat. Jerry is the rat. Tom is bad. Tom chases Jerry. *Crash* was very simple. *Jak And Daxter* is going way beyond that.”

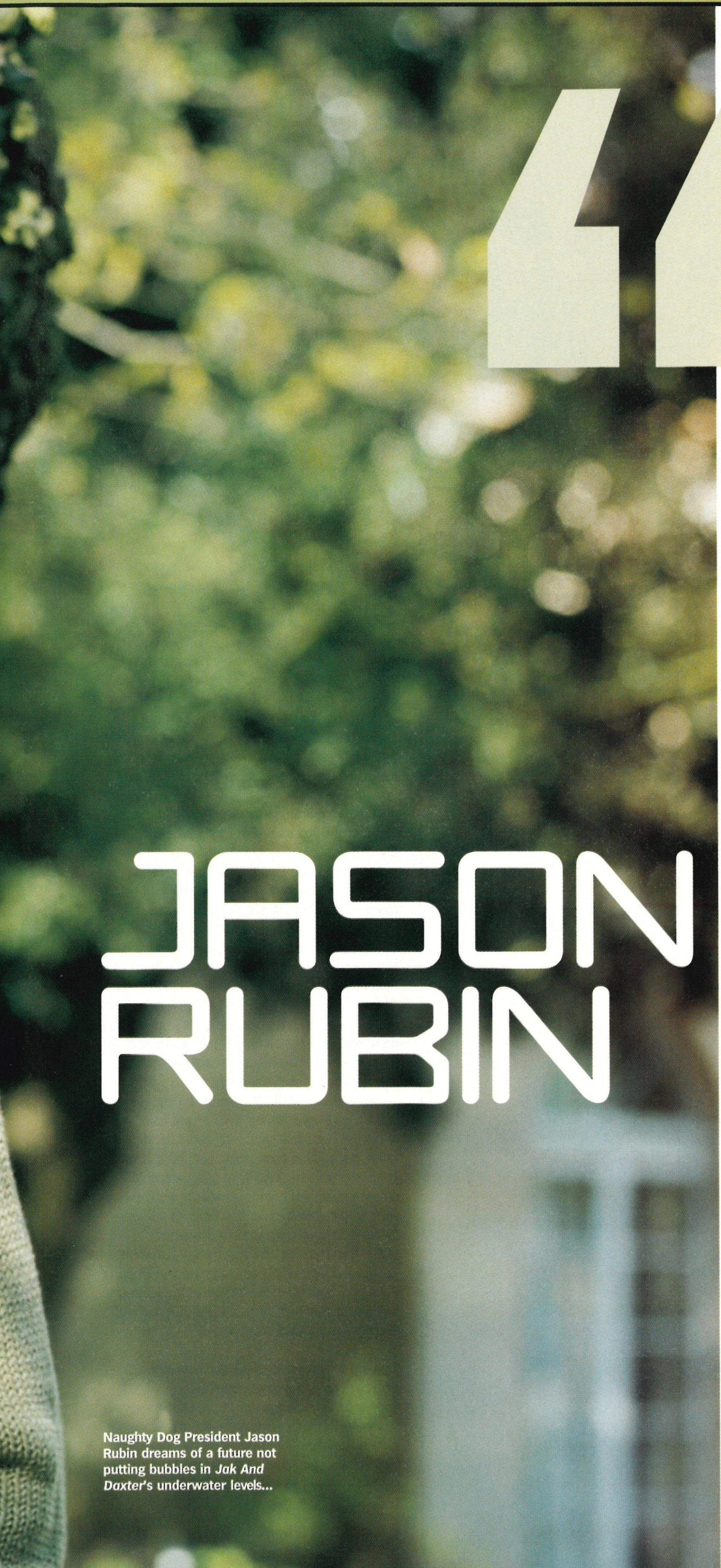
In 1996, California-based developer Naughty Dog created a game called *Crash Bandicoot* for the original PlayStation. In the five years since that date, the company's quartet of *Crash* games have notched up a staggering 22 million sales worldwide.

Fast forward another five years. Naughty Dog President Jason Rubin and his fellow Dogs have said goodbye to *Crash*, the company's been bought by SCEA and Naughty Dog are hoping their character adventure title *Jak And Daxter* will do for PS2 what their jumping orange marsupial did for PSone. Until now, Naughty Dog has been a genuine American success story. Can the Dogs live up to their own expectations, let alone Sony's?

ONE OF THE SUREST TACTICS OF nabbing a good opening quote when interviewing a developer is not to ask them about the polygon count of their final boss level, but simply to say, 'What have you been up to lately?' Some regale you with lurid tales of industry party abandon, some talk of deathmatch frenzies long into the night and some will say, 'Um, well, not much really.'

Jason Rubin has just spent the last 14 hours "putting bubbles in the underwater level". Naughty Dog might have over 30 staff working for them these days but the monumental task that is creating the impressive *Jak And Daxter* – "Proof that you don't have to be Japanese and Nintendo to do character action games," according to SCEE Vice-President Phil Harrison – means that the Californian sunshine is a thing of the past for the President of Naughty Dog as well as his staff.

→



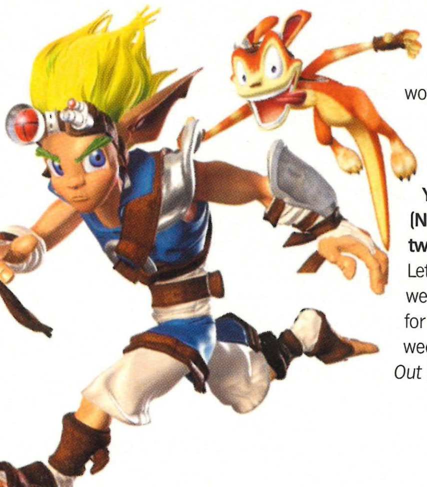
Naughty Dog President Jason Rubin dreams of a future not putting bubbles in *Jak And Daxter*'s underwater levels...

Rubin wears shades while Goldsmith wears leather: Californians really do this sun thing better than us Brits...

But, of course, it's no real change from what Rubin himself describes as the "absolute chaos" of the past, when the then 12-strong Naughty Dog somehow created the multi-million selling *Crash Bandicoot* series for the PSone...

The last time we talked was at E3. How's *Jak And Daxter* coming along?
It's changed a lot. The levels shown at E3 have been cleaned up. We've changed how a lot of the systems work, the Eco power-up has been refined, some stuff has been simplified while some stuff has been expanded upon. We've added a lot of help in the form of extra speeches which weren't in the game at E3. At this point, we've recorded about 350 lines of speech and we're probably going to end up with around 500. We'll go through and test that and see how much more or less the players need. It's a lot more alive than before – it feels like a full game rather than just a few levels.

How different is the Naughty Dog of *Jak And Daxter* to the Naughty Dog of *Crash Bandicoot*?
Very different. With *Crash Bandicoot 1, 2, 3* and *Crash Team Racing*, it was chaos – absolute chaos. We were always behind schedule, we were always killing ourselves, we didn't have any real understanding of where the company was going. We managed to get the games out and, to a certain extent, that's a tribute to our abilities but it was not a healthy environment. During the *Crash* period, we burned people out. The guys still working here today are now working in a much more sane environment. The new people who don't have those old days to look back on just don't realise how good things have gotten. If any of the people here say they're working too hard? The guys who were here for *Crash 2* just laugh. They don't know anything! We had divorces in the old days!



You started making games with Andy Gavin (Naughty Dog Co-President) as a hobby. You two must have been cocky 16-year-olds...
Let me tell you how cocky we were. When we were 14 years old, before we wrote *Ski-Crazed* for the Apple][– and we wrote that one in a weekend! – we were actually working on *Punch Out [Nintendo coin-op boxing game that also came out on the SNES – Ed]*. We went into the arcades with a camera. I took tons of pictures so I got every single frame available of animation that each one of the characters had. I spent hundreds of dollars just paying the best guy in the arcade to do all the moves. Then we went home and I started doing the art and Andy started doing the programming. Nintendo would never have let that come out for the Apple][– but there we were making *Punch Out* and you know something, it was pretty darned good! It was good for an Apple][title and it was pretty close to *Punch Out*.

//"During the *Crash* period we burned out... we had divorces in the old days!"//

It's the same attitude that lead you to believe you could make a mascot for PlayStation...
But that was a lot less risk than *Punch Out*. We had no right to do *Punch Out* – and why should two 14-year-olds be able to pull this off in the first place? *Crash* was different. Sony didn't have a character of their own and they needed one.

With *Crash*, we thought we were filling a hole. This is something we stumbled on after *Rings Of Power [Sega MegaDrive RPG – Ancient Ed]*. *Rings Of Power* was a game for a market that didn't want RPGs. It didn't fill any holes, it did okay but it didn't do terribly well. Andy and I left the games industry for a year and when we came back, we had the sole intention of plugging a hole.

So there we were on the original PlayStation and we were again saying, 'Where's the hole?' We weren't going to make a driving game because we knew *Ridge Racer* was coming out and that was a good title. We weren't going to make any of the other titles already out there because we knew we'd have competition. At that time, no one was going to compete with us on a character platformer. If you look back at the time, we were up against *Bubsy 3D* [much laughter] and *Floating Runner*, a Japanese title that was truly atrocious. That was it. *Rayman* came out later but that was 2D so we really filled that hole.

That's a somewhat cynical, business-like approach to game development.
Andy and I have always been business first, games second. Now that's not to say we don't like our games. We'll make the best games we can and we'll enjoy making them, but you shouldn't run up against a wall when you develop a title.

I gave a speech at the Game Developer Conference last year and the basic premise was, 'Hey new developer, here's some mistakes not to make. You've got to start looking at this industry as a business – it's not a hobby.' The hobbyist says, 'I love John Carmack [Owner/Lead Programmer, Id Software] games, I love first-person shooters, I'm going to make a first-person shooter.' Wake up! John Carmack is at the top of the industry. John Carmack is a genius. You don't have a chance of going up against him. One, he's been doing it a lot longer than you. Two, he's already got games like *Doom* and *Quake* – franchises he can keep going with. Three, he's got better contacts in the industry. Four, he's probably just *better* than you. He's got where he is because of something – sure, there's going to be *Half-Lifes* but for someone going into the market now? Don't do that! Don't go up against these guys. They've filled every niche in the market because they're good at what they do. Don't bang your head against the first-person shooter wall! If you want to do that, don't expect to make any money. You don't want to go up against the big dog. You want to put a product in a hole.

But both *Crash Bandicoot* and *Jak And Daxter* owe an amount to Miyamoto's *Mario* series.
We were taking on Miyamoto and we will probably always be chasing Miyamoto – I like to say that's our job, chasing Miyamoto. But at the same time, we were on a console that didn't *have* Miyamoto's games. If Miyamoto did a great job with *Mario*, it would spur interest in those people who had PlayStations to look for similar games. We didn't go directly up against him on his platform. Now we're top of the game on PlayStation, anyone who wants to compete with us, is effectively going up against a Miyamoto on their own platform. I'm not trying to take credit for being a genius like him or that our games are as strong as his, but we have advantages over someone that would try to unseat us. We have first-party publishing from Sony, we have a team that's well established, we have knowledge in this kind of series, we have Mark Cerny working with us who's been working on these games for years including the *Spyro* series, we have all of that going for us so for someone to come in and say, 'I'm going to hire a crew to make a free-roaming game,' they're going to have a hard time competing. We however never went up against Miyamoto or Naka-san with *Sonic* because we never competed on their platforms.

When we decide to do something for business reasons, that's where the business ends and after that, it's all about the best game. We're very passionate about the games we make – we just make the right decisions about the games before we start. That's the difference.

When we've talked previously, you've not only shown knowledge of such Japanese developers, but a great deal of passion. Are you a Japanophile? The *Crash* games were a rare success for a Western developer in Japan.
Absolutely not. But it scares me, because recently some people have said to me that I have the best ability of an American to pick what will do well in Japan. That scares me because I don't think I have any innate or learned ability to do that. I'm a student to Japanese culture but I don't think in my lifetime, I'll pick up enough to understand it. I think that would be arrogant. It's a very different culture.

I would say Naughty Dog had an entirely Japanese distribution and publishing staff – Europe and US have a similar way of approaching *Crash* but Japan is off on its own. They have a totally different way of looking at the character. They target a different market, every piece of material is created by them and not just translated, they have their own look for the character, they have their own renders of the character – every single thing is different. Primary credit has to go to Sony Japan for making that character so popular

Having said that, Abe [of PSone titles *Abe's Oddysee* and *Exoddus*] also had a good shot at doing well in Japan because of the same reasons – Oddworld's publisher GT worked with a Japanese firm to set up a separate publisher, run by Japanese. But *Abe's* failed miserably in Japan. The reason for that is Abe is not a Japanese-friendly character. The idea of this disgusting horrid creature just did not translate. We've always taken a lot of time when creating our characters to go to Japan. When we're designing them, we say to our Japanese producers, 'What do you think of these characters?' before we put it to the Japanese public. Most people don't do that – the guys on *Abe*'s certainly didn't. They made the character they wanted to make, not the character they should be making if they wanted to sell a lot of games. Now, it's art so they are proud of what they're doing so you can't really hold that against them. But if their goal is to sell as many units as possible – and that translates as making the most people happy – Abe is simply not good design.

We always go to Japan. *Jak And Daxter*? That game is already playing in Japanese with Japanese voices so they can focus test it.

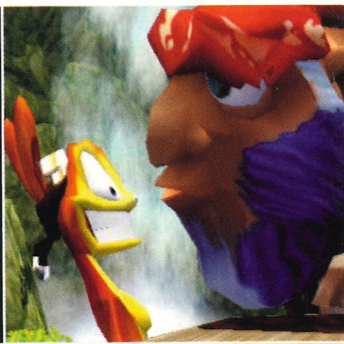
You're now a recognised developer. The profile of developers has changed over the years – people now write about Naughty Dog's *Jak And Daxter* rather than it being Sony's game.
Five years ago, Universal [Naughty Dog's pre-Sony

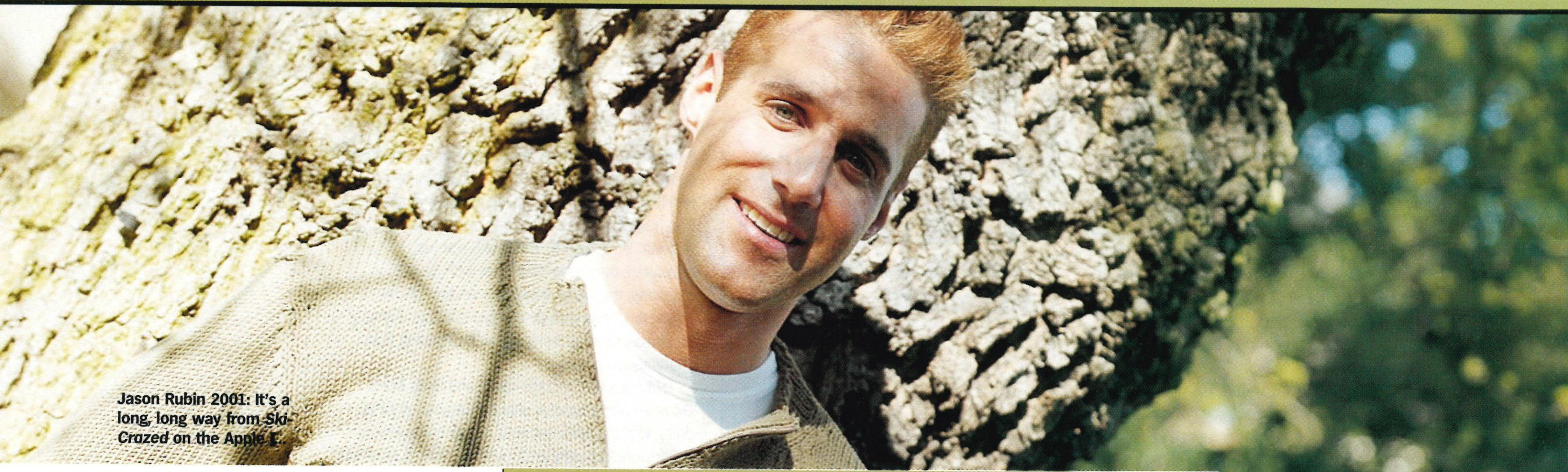
//"We were taking on Miyamoto and we will probably always be chasing Miyamoto..."//

I'D RATHER JAK

So what's *Jak And Daxter* all about? Due for PS2 this winter, *Jak And Daxter: The Precursor Legacy* is a free-roaming blend of platforming, exploring, racing, adventure, strategy and mini-games. The game tells the story of a teenage boy named Jak. With his friend Daxter transformed into a rodent [and thus handy sidekick], he must find and foil the evil Gol Acheron who, with his sister Maya, is intent on twisting Jak's world forever with the powers of Dark Eco.

The game's platforming and ring-collecting elements reek of *Mario*, the storyline and set tasks scream a non-RPG *Zelda* while the team gameplay between Jak and Daxter recall *Banjo-Kazooie*, but while the references may be Nintendo, the look is all PlayStation 2. This is a fantasy-based adventure with a style all its own, blending Japanese RPG looks with a Western animated style [plus more than a hint of a certain apple-munching bandicoot]. Lushly-detailed environments move the game away from the blurred landscapes of Nintendo's N64 output, while the in-game humour, NPC interaction and sheer innovation will create *Jak And Daxter* a niche all of its own.





Jason Rubin 2001: It's a long, long way from *Ski-Crazed* on the Apple II.

CURRICULUM VITAE

Name: **Jason Rubin**
Nationality: **USA**
Date of birth: **1/6/1970**
Birthplace: **Philadelphia, Pennsylvania USA**

1983	Got first computer at age 13: Apple][+
1984	Formed JAM Software with partner Andy Gavin
1985	*Ski-Crazed* (Baudville, Apple][)
1986	*Dream Zone* (Baudville, Apple][GS, Amiga, AtariST)
1986	Changed name of company to Naughty Dog
1988	*Keef The Thief* (EA, Apple][GS, Amiga, AtariST, PC)
1991	*Rings Of Power* (EA, Genesis)
1994	*Way Of The Warrior* (Universal, 3DO)
1995	Began making games full time, moved to LA, hired first employee
1996	*Crash Bandicoot* (SCEE, PlayStation)
1997	*Crash Bandicoot: Cortex Strikes Back* (SCEE, PlayStation)
1998	*Crash Bandicoot: Warped* (SCEE, PlayStation)
1999	*CTR: Crash Team Racing* (SCEE, PlayStation)
2000	Sold Naughty Dog to Sony Computer Entertainment
2001	*Jak And Daxter* (SCEE, PlayStation 2)

Favourite games: ***Doom, GoldenEye, Ultima II, Mario 64, SSX, Gran Turismo* series**
Favourite films: ***Die Hard, Lethal Weapon, The Last Boy Scout, The Untouchables, The Empire Strikes Back, Used Cars, The Abyss, Terminators 1* and *2***
Favourite Director: **James Cameron**
Favourite bands/musicians: **Black Sabbath, Sepultura, Slipknot, Pantera, anything abrasive**
Favourite book: **Haven't had time to read much in the last seven years!**
Ultimate Role Model: **My dad**

publisher) would try and prevent the games press from using the words Naughty Dog. They would try to set up press interviews with executives who had never actually played the game. They had this fear that the Naughty Dog name would gain value and, as they didn't own it, they wouldn't be able to retain that ownership.

The videogame industry came from the same place the movie industry came from in the Twenties and Thirties. It was the Wild Wild West, every movie had a new person working on it and there was no identifiablility. Eventually, the studios that made the best movies got their names attached to them. Then, as directors made better and better movies, you could pick their names out so the studio was eventually seen as simply the distributor. The director is the one who creates the content. Nowadays, you don't say, 'That movie's a Universal movie – I gotta go see that!' Never. You would never say that. You would say Spielberg did it, Lucas did it, Cameron did it, regardless of who distributes or produces it.

Eventually, the same thing will happen with the game industry. We're not there yet – people will still say 'It's an EA game so it's a certain quality'. Now that's not really fair. EA make a lot of different style of games – I now say 'It's the EA Canada group, not the EA Redmond Shores group.' Gamers will eventually be able to pick out teams but EA have every intention of not letting you do that because from their standpoint, if you start learning what teams are the best ones, EA can't sell the bad games as easily.

The bottom line is that the game is the development team and I think in a few years, the publisher will become irrelevant just as Universal or Columbia TriStar has become irrelevant.

Do you feel personally vindicated by this change in attitude?

Oh yeah (laughs).

So, what's the future for Crash with you – and are you going to miss him?

I think you'll see from now on that because Universal is doing *Crash* games with many developers on many platforms, the games are going to vary widely in quality. They'll be some great ones but there'll also be some very, very bad ones, and I think they'll destroy the *Crash* name by letting those bad ones come out.

Will I miss him? Yes and no. I have a lot of attachment to Crash – I spent six years working on *Crash Bandicoot* games, which is significantly longer than I spent at college. But having said that, I'm more excited when I think about *Jak And Daxter* – I really think they're going to be excellent characters. Because they're deeper than Crash. They interact with each other, they change as the story progresses, they actually have personalities. *Crash* never really had that. In *Jak And Daxter*, Daxter likes Kira who's the sage's assistant. Every time he sees her, he likes to pick up on her in a really sleazy way. Kira likes Jak, but he's oblivious to all this. There's this giant soap opera's worth of relationships in there and if we end up doing sequels, we're going to work with that and actually change how these characters act – they'll start liking and not liking different characters. That's new ground for us and it's much closer to the emotions you see in the Disney movies.

Crash was much more like *Tom and Jerry*. Tom is the cat. Jerry is the rat. Tom is bad. Tom chases Jerry. The whole *Crash* thing was very simple, and *Jak And Daxter* is way beyond that.

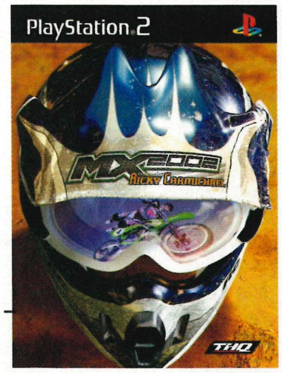
***Jak And Daxter* is your first game for the PS2 – will it be the game *Crash Bandicoot* was to PSone and what happens if it isn't?**

Naughty Dog has every intention of moving on and doing something different if *Jak And Daxter* isn't a big success. The last thing we'd want to do is two or three more *Jak And Daxter* titles that no one wants to play. We're not about that. We're about making the games that people in the industry say, 'Wow, that's a great game'. When I'm walking down the street, I want to hear some kid talking to his mom about the game. I hear that all the time with *Crash* and I really want *Jak And Daxter* to do the same. So right now, our focus is making the very best game we can. ☐

//"The videogame industry came from the same place as the movies in the Twenties... the Wild Wild West"//

BOARD STUPID? GET A BIKE!

September 2001



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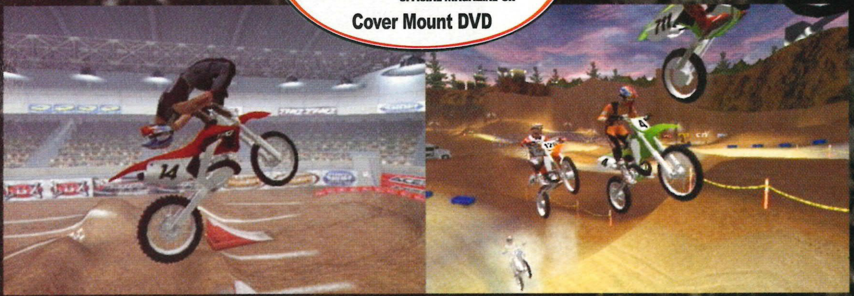

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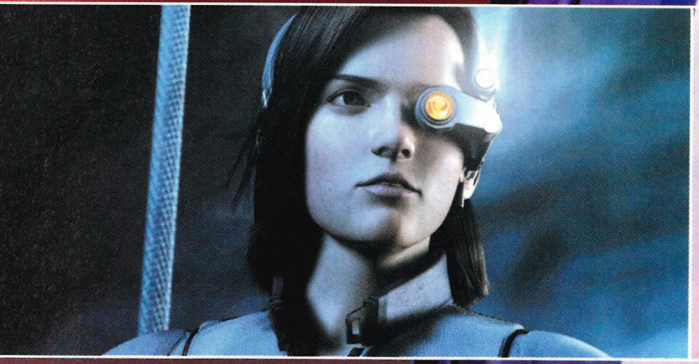

Can't wait until *Final Fantasy X* is released in the UK? We'll be reviewing *Final Fantasy: The Spirits Within* as well!

next month
in the october issue of

PlayStation®2
OFFICIAL MAGAZINE-UK

FINAL FANTASY X

IT'S THE LATEST IN SQUARE'S SEMINAL RPG SERIES. IT'S JUST SOLD OVER TWO MILLION COPIES IN JAPAN – IN A DAY. IT'S COMING TO THE UK. READ NEXT MONTH'S *OPS2* FOR THE INSIDE STORY.

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CAN **WIPEOUT FUSION** DO FOR PS2 WHAT ITS PREDECESSORS DID FOR PSONE?

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FROM THE PEOPLE BEHIND DRIVER COMES THE SPECTACULAR **STUNTMAN**

PLUS: AIRBLADE PREVIEW/**OFFICIAL GRAN TURISMO 3 GUIDE**/HALF-LIFE **DVD REVIEWS**/MEDAL OF HONOR/**MORE**

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FIRST WITH THE LATEST NEWS EVERY MONTH

SPY

EDITED BY JAMIE SEFTON

headliners

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PlayStation 2
FINAL FANTASY X
AMUSEMEN
ファイナルファンタジーX

The latest in the *Final Fantasy* RPG series is snapped up by eager Japanese PS2 gamers.

ON THE DVD

FINAL REALITY

X hits the spot – *FFX* sells over a million at Japanese launch.

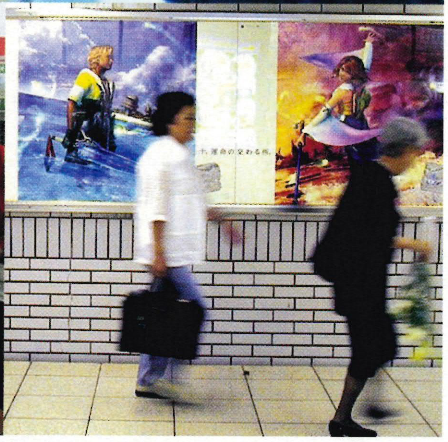
THURSDAY, 19 JULY was *Final Fantasy* day in Japan, and the country once again proved itself to be a nation of videogamers. Perhaps to avoid the traditional phenomenon of '*FF* flu' – when the more devoted portions of the population mysteriously call in sick or skip school after acquiring their copy of the game – the release date came on the eve of Umi no Hi, or Marine Day, a public holiday.

While major Japanese game releases were once associated with the now-clichéd sight of huge queues forming overnight outside electronic stores like LAOX in Akihabara and Shinjuku's Yodobashi Camera, the increased efficiency of electronic pre-order retail has largely put an end to those desperate scenes of fans scrabbling for first day ownership. From 7 June, gamers could secure themselves a copy through Digicube by walking no further than their local convenience store, with the chance of acquiring a promotional 'Blitzball' bandana as added incentive. Nevertheless, the sense of occasion was still

PlayStation 2 and *Final Fantasy X* – a marriage made in gaming heaven.

Blue-eyed blitzball champion Tidus stares longingly towards the UK.

Finally, Fantasy: Punters queue for *Final Fantasy X*, surrounded by ads.



PHOTOGRAPHY: AMOS WONG

EVOLUTION X

***Final Fantasy* adventures have come a long way..**

Since its origins on Nintendo's 'Family Computer' (NES) in 1987, through Super Nintendo and PSone incarnations, *Final Fantasy* has evolved to become the bestselling RPG series in the world. This tenth instalment of the fantasy role-playing adventure marks the series' debut on PS2, confirming Square's commitment to the console. But to compare it now with the first *Final Fantasy* is to gain a revelatory insight into the march of technology.

For the very first time, the story is played out by voice actors rather than text windows. CG animations blend effects into real-time graphics, and ambient sound effects permeate through Dolby 5.1. The 2D backdrops and pre-rendered environments have been replaced with a real 3D world to explore. And yet the most stunning advance is in the detail: as waves crash and lightning cracks, don't be surprised if you're captivated instead by the wink of an eye or the curl of a grin on the faces of the protagonists. Welcome to the 21st Century.

very evident. As commuters piled into Tokyo on the morning's sardine-packed express trains, hundreds of eager fans lined up outside each of the major outlets. Promoters with placards and megaphones attempted to win over last-minute customers with bundles of free official merchandise and price cuts on the ¥8,800 (£50) RRP. It was still possible to find a copy late in the day, but some shops had run out of stock by the afternoon.

Bigger stores boasted their wares with playable PS2 vertical stands on the street (complete with a light-up logo powered by the USB port) but this was just the bull-bar on Square's life-invading marketing juggernaut. For days now, catch a train and you'd stroll past a row of posters at the station; and if you were too bleary-eyed to miss those, there were more hanging over your head inside the carriage itself. Get home, switch on TV and you'd be assaulted by peak-time ads.

Of the 2.14 million units of software shipped on the first day, Square estimates that around 1.5 million were ordered in advance. Remarkably, this meant that *FFX* effectively went platinum within a matter of hours: compare this with *GT3*, which took three days to sell a million, and *Onimusha*, which took over three months to become the first PS2 platinum title. Square Co Ltd President Hisashi Suzuki has already suggested that he expects sales to exceed three million units in Japan alone. SCEE will publish *FFX* in the UK, but is presently unable to confirm a street date. Insiders, however, suggest the PAL version to appear around June 2002.

//Remarkably, *Final Fantasy X* went platinum in only a matter of hours//

So why do we have to wait so long? Technically, there's some justification. *FFX* is the first in the RPG series to contain real speech, and Suzuki has confirmed that the European version will have its dialogue completely re-recorded in English, with subtitles available in five selectable languages. For an RPG, that's a huge localisation process. And have a heart for lead programmer, Koji Sugimoto, "The team hasn't had a break in a year and a half, and we're looking forward to a month's vacation."

Meanwhile, Square can expect something of a financial fantasy to come true. A report in Japanese publication *Yomiuri* revealed that development on the title cost Square a massive four billion yen (£23 million), at a time when the company had posted its first financial losses. However, with the first shipment alone predicted to gross a return of ¥17.6 billion, *FFX* can expect to revive the software giant's fortunes with an immediate net profit of £77 million. Assuming the game is as good as our first play indicates, *OPS2* raises a can of grape Super Chu-Hi to their continued success. □ **ZN**

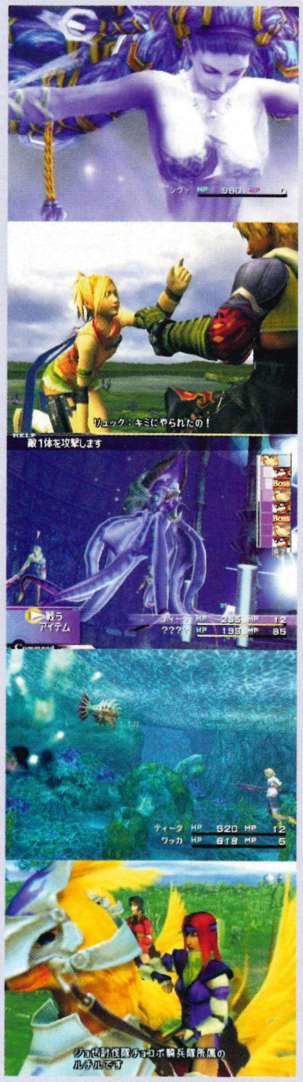
**See next month for* Final Fantasy X *overload!*

WE'VE PLAYED IT!

***OPS2* is truly gobsmacked by *FFX*.**

First impressions are notoriously unreliable, but we've yet to prise the disc from the machine. You take on the role of Tidus, a rising star in the aquatic sport of blitzball that serves as diversionary opiate for the masses of a world permanently under threat of imminent destruction by a force known as Sin.

And let's not overlook how the Japanese go to town on value and presentation. Among other desirable freebies, our game came with a plastic figurine (a co-release with Coca-Cola) and a limited edition audio CD single. The box itself holds a second DVD – 'Dedicated To The *Final Fantasy* Enthusiast' – that features a *FFXI* trailer, an art gallery and interviews with the developer. More interestingly, attached to the cellophane wrapping of the box is a red HDD sticker, indicating it's compatibility. This will enable the game to stream from the HDD, speeding up loading times. We can also report with considerable envy that it advertises for 500 online Japanese gamers to volunteer as beta testers for Square's forthcoming Play Online service, tempting them with footage of *Final Fantasy XI* and fantasy card game *Tetra Master*. As if they needed persuading.



***FFX* moves effortlessly between stunning FMV and in-game graphics.**

Mutie human head spider things – just some of *The Thing*'s charming wildlife.

HORROR SHOW

Computer Artworks unleash the creeping alien terror of *The Thing*.

CULT MOVIE *THE THING* is to have new life breathed into it, in the form of a PS2 game. John Carpenter's classic chiller which single-handedly defines the term survival horror is being realised by Computer Artworks, headed by organic art guru William Latham. The squad-based third-person shooter is set after the time frame of the movie, but in the same isolated Antarctic research facility.

To recap, the titular Thing is a shape-shifting alien creature that adopts the appearance of its victims. This will inform a major gameplay element called Trust/Fear. "At first you won't know who in your team is infected with the alien," says Chris Mollo, Senior Product Manager at publisher Vivendi Universal. "If you're trying to get someone to trust you, one of the best ways of doing it is to do a blood test on yourself to show that you're not infected – then he'll follow you."

Players won't be able to just run through the base blasting everything. Instead you'll have to use the squad wisely, giving your colleagues useful weapons and items. However, you'll also have to watch your team's psychological state because if any of them get too scared, they go into 'crack-up mode' and start shooting wildly at anything that moves – including you.

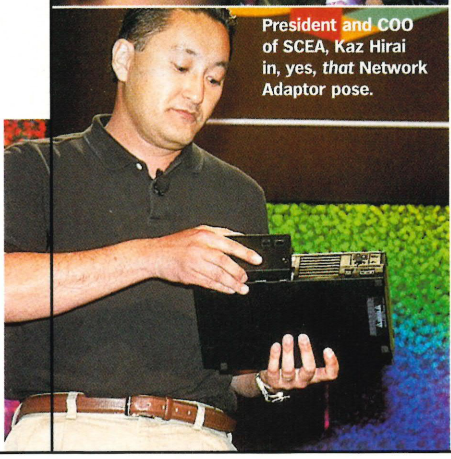
Of course, the gory aspects of the film have been retained with some wonderfully disgusting graphic effects used to bring *The Thing* to life. "There are monsters with vague human elements and you can see the whole pulmonary system with blood circulating and flesh that looks wet," continues Mollo. "It's truly grotesque." ☐ JS

**The Thing is to be released in late 2002.*

BLUE LINES

Rez **is the new name for Sega's psychedelic trance shoot-'em-up *K-Project*, to be released in November by SCEE » Arnie's back! The blockbusting sci-fi *Terminator* movies have been signed up for the PS2 treatment by Infogrames » Dr Lector is about to become a not-so cute 'n' cuddly PS2 character, with the announcement of a delicious *Hannibal* videogame spin-off**

Final Fantasy X will be a helluva lot quicker with the HDD.



President and COO of SCEA, Kaz Hirai in, yes, *that* Network Adaptor pose.

PHOTO: GAVIN ROBERTS

THANKS FOR THE MEMORY

Sony's PS2 Hard Disc Drive goes on sale in Japan.

PLAYSTATION 2 JUST GOT MUCH, much bigger this month with the Japanese launch of the Hard Disc Drive add-on. The 40 Gigabyte peripheral (enough storage for eight full DVDs) was available to buy from 17 July in two versions – an external one for early Japanese PS2s and an internal unit for later European-style models. The HDD cost ¥19,000 (£108) and ¥18,000 (£103) for each version and the 10,000 pre-ordered units sold out immediately.

The success of the launch bodes well for Sony, as traditional add-on console peripherals such as Sega's Mega CD for the MegaDrive have tended to be unsuccessful ventures, with gamers reluctant to pay the extra costs involved. However the promise of being able to use the HDD in conjunction with the separate Broadband/56k Network Adapter to download extra episodes for games, trade virtual items online or just watch and store streaming multimedia ensures both peripherals are a must-buy for all PS2 owners.

The first batch of titles confirmed as utilising the new HDD add-on will include *Final Fantasy X* (see main news), *Capcom Vs SNK 2* (see page 54) and a host of currently Japanese-only games including the trainspotting sim *A-Train*. Most of these early games will use the peripheral to simply speed up loading times by streaming information straight from the HDD, but future titles will use the technology to download extra items, peruse real-time statistics or even engage in a virtual race-off. ☐ JS

**The Hard Disc Drive and Network Adapter will be released in the UK in February 2002, at approximately £200 and £40 respectively.*

LIST

Five top survival horrors, but which is the goriest?

» Devil May Cry

Frenetic action as the wisecracking half-human, half-demon Dante begins a quest to save the world by taking on devilish hordes using only his trusty pair of pistols and a ruddy great sword. Beware of cackling witches wielding horrific shears for hands, shadowy red-eyed hell-hounds and nasty puppet jesters that can literally string the hero up.

Heart rate: 160bpm

» Extermination

Fancy a trip to a deserted military base in the South Pole? Even though it's littered with disembowelled corpses and innumerable mutated monsters? Of course you do. Grab your upgradeable gun and toast anything that has more than one head, tentacles or just a face like your mum.

Heart rate: 170bpm

» Alone In The Dark: The New Nightmare

Loosely based on the macabre ramblings of early 20th Century author and cultist HP Lovecraft, the original *AITD* – released in 1993 – really kicked off the whole survival horror shebang. Follow the occult investigator Edward Carnby and researcher Aline Cedric investigating – yes, of course – a spooky and isolated island full of unspeakable monsters and urby glurbies. Erk!

Heart rate: 180bpm

» Resident Evil Code: Veronica X

It's behind you! Let the undead flesh fly in this ultimate edition of Shinji Mikami's zombie-splattering action-adventure series. Brown your strides as Claire Redfield and her brother Steve take on the sinister Umbrella Corporation on a terrifying island base infected with the T-Virus.

Heart rate: 190bpm

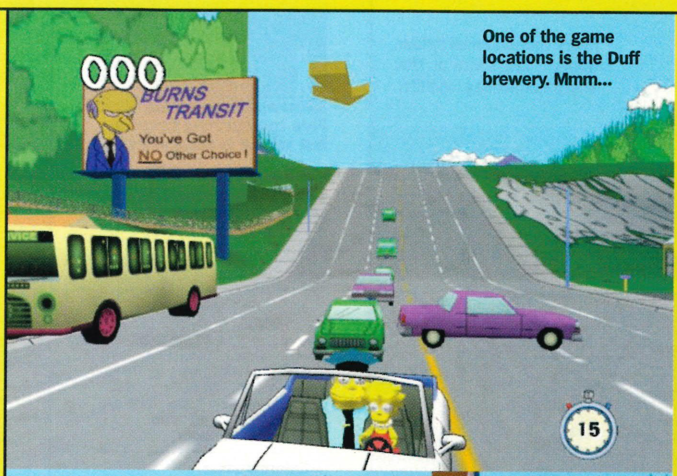
» Silent Hill 2

A sub-human morass of twitching flesh dressed in a bastardised nurse's uniform stalks a filthy hospital corridor, spitting poisonous gas clouds from its stomach. This isn't Charlie from *Casualty*, it's the disturbing world of *Silent Hill 2* – a horrifying descent into James Sanderland's worst nightmares. Truly terrifying.

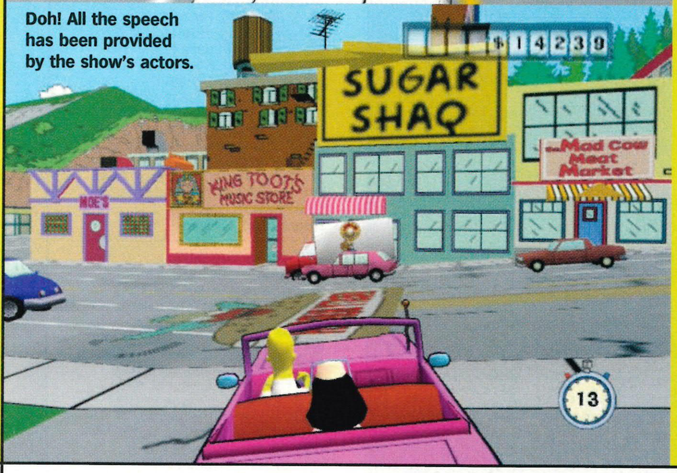
Heart rate: 200bpm (dead)

Five new survival genres that should exist:

Survival Football
Avoid getting hacked by Ron 'Chopper' Harris or the Butcher Of Bilbao.
Survival Bemani
Doctored dance mat administers powerful electric shocks for mistakes.
Survival Snowboarding
Snowboard down sheer cliffs.
Survival RPG
Include characters with a nil immune system. Nettle stings can cause death.
Survival Army Men
Just try playing one of the sodding things for more than an hour...



One of the game locations is the Duff brewery. Mmm...



Doh! All the speech has been provided by the show's actors.

BART RACER

Drive yourself to distraction in Radical's *The Simpsons: Road Rage.*

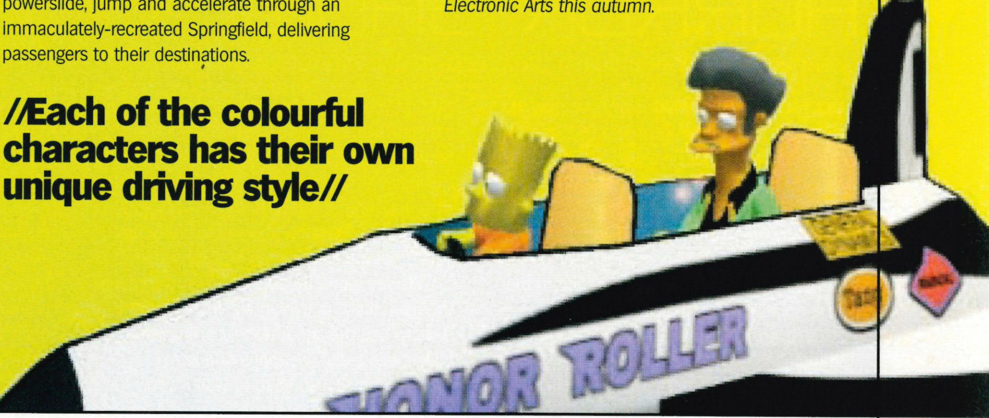
THE SIMPSONS: ROAD RAGE is to be the PS2's first spin-off of the world-famous cartoon family. Styled as an arcade racer, the game will give you the opportunity to speed around Springfield as one of the series' characters in a variety of story-based missions best compared to Sega's *Crazy Taxi.*

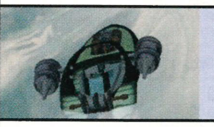
The game will feature over 25 characters from the series, including Kwik-E-Mart store owner Apu and booze-hound Barney, interacting with each other by driving various weird and wonderful vehicles or hitching rides. Each of the colourful characters has their own unique driving style, allowing players to powerslide, jump and accelerate through an immaculately-recreated Springfield, delivering passengers to their destinations.

Developer Radical Entertainment has ensured the game will stay faithful to the Matt Groening series, producing a high-tech graphics engine that delivers an authentic *Simpsons* animated feel, with 2D characters in a 3D environment reminiscent of *PaRappa The Rapper.* The game will include a Story mode that unlocks bonus characters, a Sunday Driving mode for leisurely exploring the delights of Springfield and a vindictive Two-player mode in which players battle for passengers. ☐ **JS**

**The Simpsons: Road Rage will be published by Electronic Arts this autumn.*

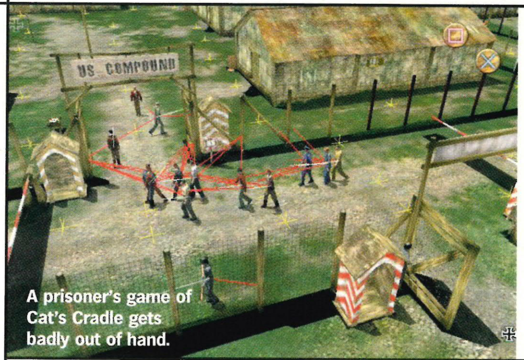
//Each of the colourful characters has their own unique driving style//



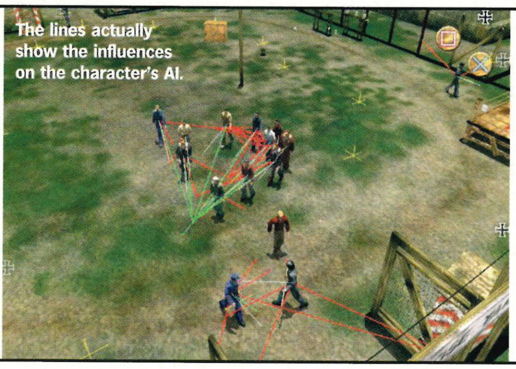


BLUE LINES

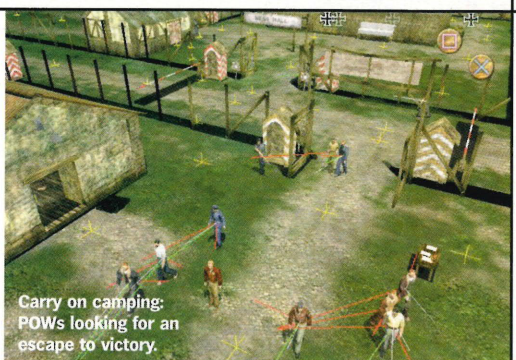
Crave has announced a new speedboat racer entitled *H_2Overdrive*, featuring ten universe-spanning tracks including one on Mars and a course inside the human body » Infogrames' hectic *NASCAR Heat 2002* is coming to PS2 with all the official drivers and cars that take damage » Taito has a bizarre Japanese RPG where the characters are made from graffiti. Sadly, it's unlikely the vandal-tastic game will make it to the UK » Namco's *Ace Combat 4* is to be HDD-compatible and use a 'Flight Stick' peripheral, priced ¥5980 (approx £34)



A prisoner's game of Cat's Cradle gets badly out of hand.



The lines actually show the influences on the character's AI.



Carry on camping: POWs looking for an escape to victory.

THE HERD WORLD WAR

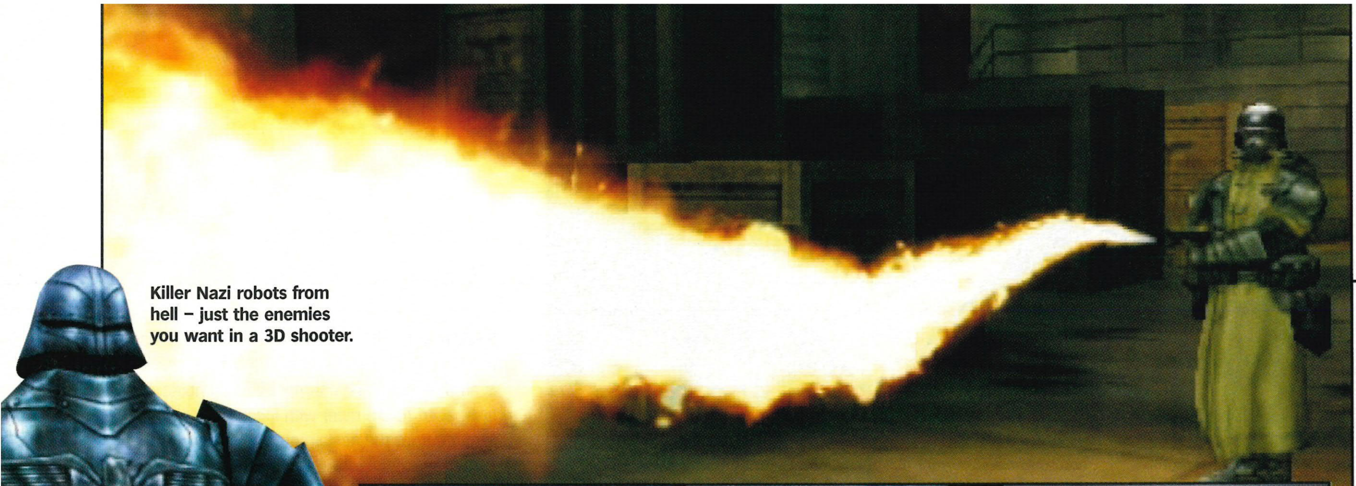
Wide Games reveal the flocking technology behind *Prisoner Of War.*

PRISONER OF WAR was exclusively announced back in issue #06 of *OPS2*, but now developer Wide Games has released new information on the WWII escape-based adventure.

Prisoner Of War is now confirmed as the actual name, with the game concentrating on a lone British officer's attempts to escape a Nazi camp, rather than four allied officers from different countries as previously announced. Most importantly, however, a unique artificial life (the A-Life system) engine has been developed that will create a believable gaming world.

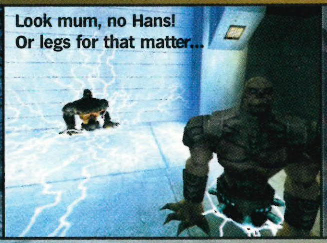
"The A-Life system is more complex than anything we've seen on consoles before," says Lead Designer Alastair Halsby. "Our POW characters are autonomous agents who will come up with different, intelligent solutions to an ever-changing world, while reacting to each other as well." A-Life is based on a seminal piece of mathematical calculation by Craig Reynolds, known as Boids, which replicates the patterns of flocking animals. The technology has been used in many applications since 1986, including Tim Burton's film *Batman Returns.* What this means for *Prisoner Of War* is that non-player characters won't just repeat scripted actions ad infinitum, but will observe the prison camp and react 'live' to whatever is going on in the game. Also, the same technology is used for the main character, so if the controls are left alone the AI will take over, moving him through daily routines such as roll-call and leaving gamers to watch for escape opportunities. ☐ **JS**

**Prisoner Of War will be out in early 2002 from Codemasters.*

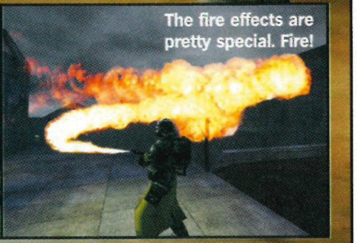


Killer Nazi robots from hell – just the enemies you want in a 3D shooter.

Hermann Goering tests out a new gimp costume.



Look mum, no Hans! Or legs for that matter...



The fire effects are pretty special. Fire!

GOTT IN HIMMEL!

Return To Castle Wolfenstein storms the PS2.

NAZI-THEMED FIRST-PERSON shooter, *Return To Castle Wolfenstein*, is getting a PlayStation 2 conversion. During a recent TV interviewl, the game's Lead Designer Dave Koppel let slip that a PS2 version was likely, although the Gray Matter team in charge of the PC game would not be undertaking the conversion. Koppel indicated that id – who hold the rights to *Wolfenstein* – has appointed an as-yet unknown developer for the PS2 conversion, and that the game may be released through another publisher. Previously, Bullfrog handled the PS2 port of id's *Quake III Revolution* for Electronic Arts.

Return To Castle Wolfenstein is an update of what is felt to be the Granddaddy of the first-person brigade, splashing gore across early PC screens when *Doom* was still a twinkle in John Carmack's eye. Cast as a prisoner of war, the player is charged with escaping from a fictitious Nazi stronghold using whatever weapons come to hand. The game uses an advanced graphics engine to depict the castle as a sprawling 3D environment, while the enemy soldiers have been mutated beyond all recognition in order to side-step complaints about bad taste. Instead, the evil hordes are depicted as evil creatures, such as huge walking metallic machines of death and bio-engineered super-Nazis, with the game's plot bearing no relation to the events of World War II.

Return To Castle Wolfenstein is held in esteem by the PC fraternity through its advanced use of weaponry and the incredible AI of the enemy – who react to noise and use stealth to attack the player. ☐ **SM**

*Return To Castle Wolfenstein *is currently in hiding...*

gallery

The latest screens from the latest games...

DOWNFORCE
Publisher: Titus
Release date: November 2001

A group of renegade F1 drivers breakaway from the official organisation to form a crash 'em all racing league. *Downforce* features 27 modified F1 cars with deformable bodies.

GODAI: ELEMENTAL FORCE
Publisher: 3DO
Release date: November 2001

Ninja fighting game featuring a dangerous collection of weaponry including Throwing Spikes, Smoke Bombs and Shuriken Stars, as well as a fabulous multiplayer option.

JURASSIC PARK: SURVIVAL
Publisher: Vivendi Universal
Release date: November 2001

Inspired by the recent *Jurassic Park III*, *Survival* is a third-person adventure that throws gamers onto an island populated by dinosaurs. Solve puzzles, shoot guns and get ripped to shreds by a menagerie of Raptors.

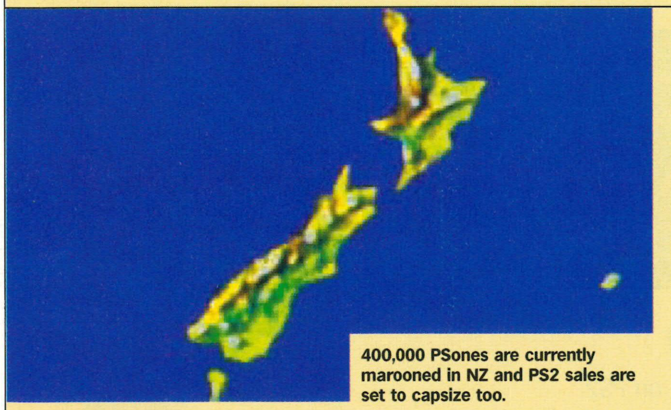
MASTER RALLYE
Publisher: Microids
Release date: November 2001

Offroad rallying title that lets you take accurately modelled vehicles on a gruelling tour from Cannes to Jordan through mountains, forest and desert, hampered by 30 types of road surface and localised weather.

NEWS OF THE WORLD

THIS MONTH: NEW ZEALAND

VIDEOGAMING ON A GLOBAL SCALE



400,000 PSones are currently marooned in NZ and PS2 sales are set to capsize too.

The PS2 hit New Zealand on 30 November 2000, but the price tag of $999.95 [£289] put many Kiwis off initially. A price drop to $839.95 [£243] and the arrival of quality second-generation games like *ZOE* and *Red Faction* have turned the tide. Now, with at least nine months before either the GameCube or Xbox hits, plus titles like *Gran Turismo 3: A-Spec*, *Devil May Cry* and *Metal Gear Solid 2* on the horizon, the PS2 has every opportunity to further establish this strong foothold in the land of the Kiwis. ☐ **AH**

Top 10 NZ PS2 games

1. Rugby
2. SSX
3. Tekken Tag Tournament
4. Formula One 2001
5. Extermination
6. Crazy Taxi
7 X-Squad
8. The Bouncer
9. Gran Turismo 3: A-spec [pre-orders]
10. Sky Odyssey

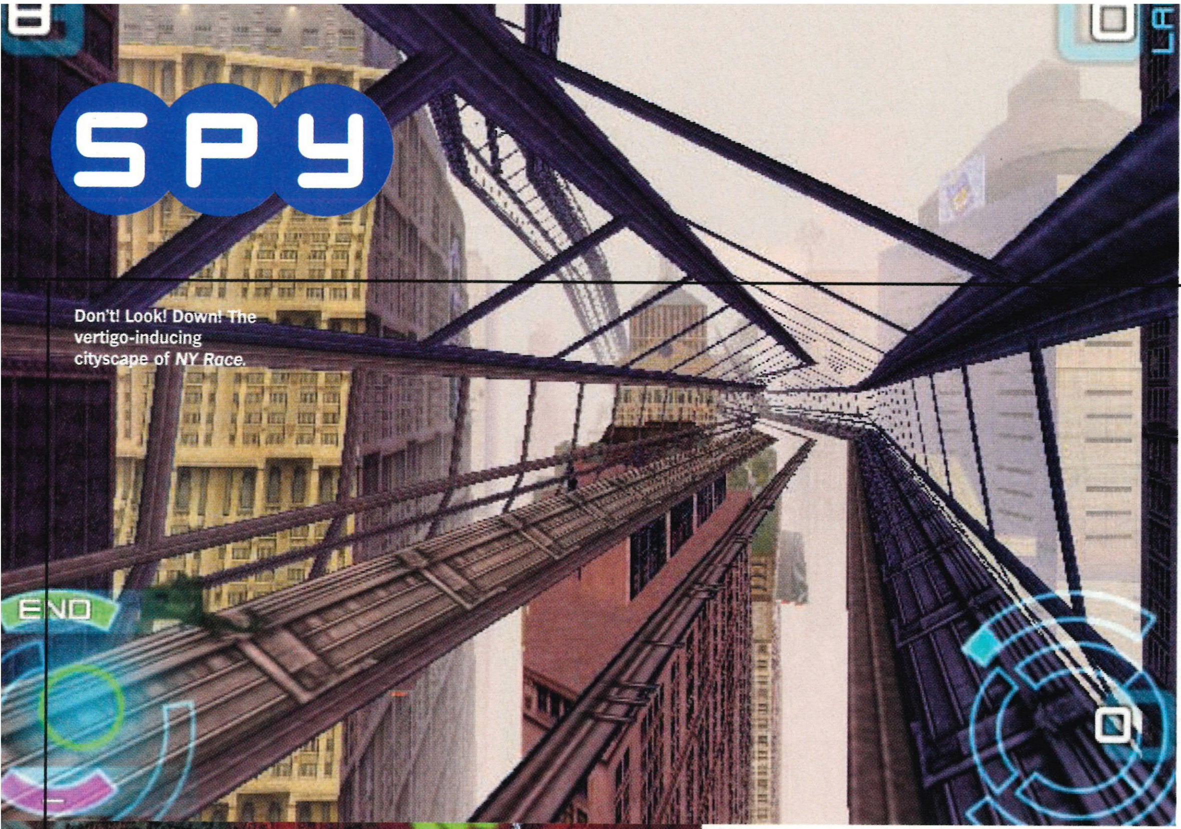
**Chart source: Sony NZ [4 July 2001]*

FIVE AMAZING FACTS ABOUT NEW ZEALAND

1. There are 12 times as many sheep as people in New Zealand – a grand total of 46 million no less.
2. New Zealanders have invented [among other things] Velcro, the electric fence and luggage carousels.
3. A road in NZ connects the towns of Gore and Clinton.
4. The country is home to an unusual breed of parrot – it likes to eat the rubber strips that line car windows.
5. The longest place name still in use is Taumatawhakatanghangakoauauotamateaturipukakapikimaungahoronukupokaiwhenuakitanatahu.

BLUE LINES

A new version of *Worms*, the popular cartoon turn-based wargame, has been confirmed for PS2. *Worms Blast* will be the first *Worms* title to feature 3D characters and worlds. The game will be published in November by Ubi Soft ›› Could a PS2 version of Namco's cult Psone sports title, *Smash Court Tennis*, be on its way in a new realistic form a la *Virtua Tennis*? ›› Have EA scooped the rights to forthcoming blockbuster, *The Lord Of The Rings*? Could be... ›› And just what is the motion capture project over at SCEE's Studio Camden?



Don't! Look! Down! The vertigo-inducing cityscape of *NY Race*.

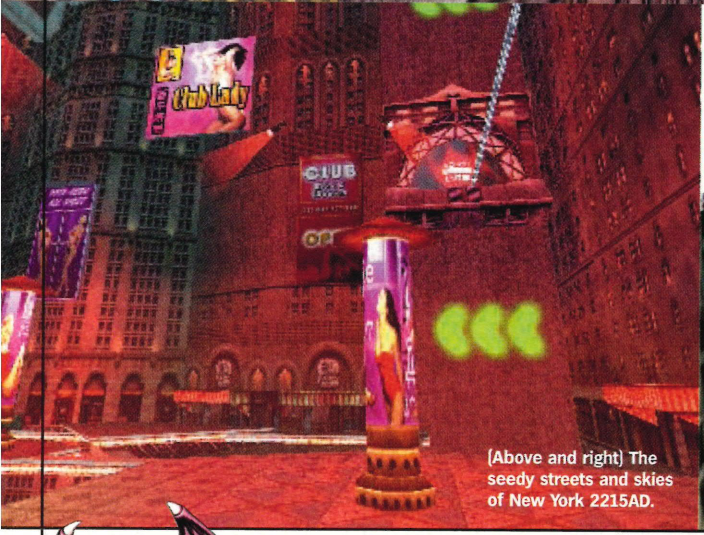
CRAZY FUTURE TAXI

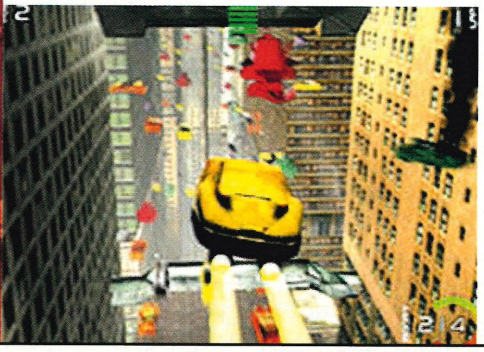
Skim skyscrapers in *The Fifth Element*-inspired *NY Race*.

BASED ON THE OPENING taxi ride sequence from Luc Besson's *The Fifth Element*, *NY Race* is an ambitious title attempting to combine a fast-paced future racer with locations directly inspired from the acclaimed sci-fi film.

"*NY Race* is as fast a futuristic racing game as *WipEout*, but it demands players to be more dexterous, as there are plenty of mobile and fixed obstacles," says Inès Pauly, Marketing Manager at publisher Wanadoo.

The game, developed by Kalisto, doesn't follow the plot of *The Fifth Element*, but the graphics team has had full access to all the original flamboyant movie designs for a faithful creation of Luc Besson's universe. Expect all the floating Chinese pagodas, police patrols, aerial trams and jam-packed inner city skyways present in that stunning CG sequence, combined with 12 horizontal and vertical non-linear tracks in four urban environments.

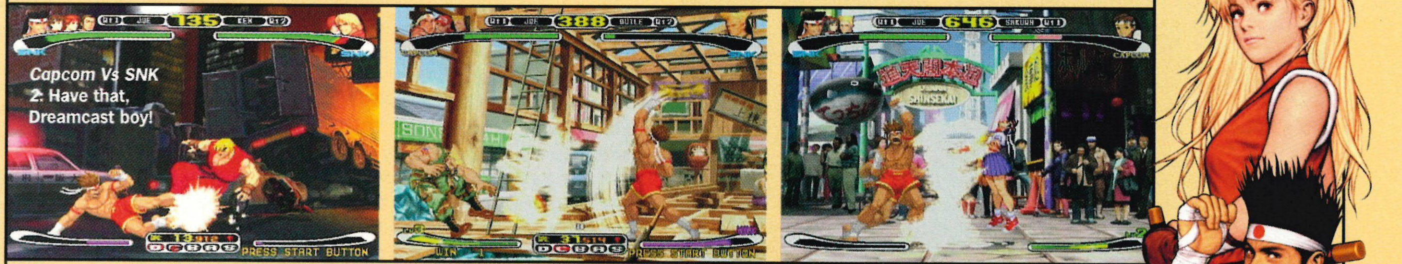




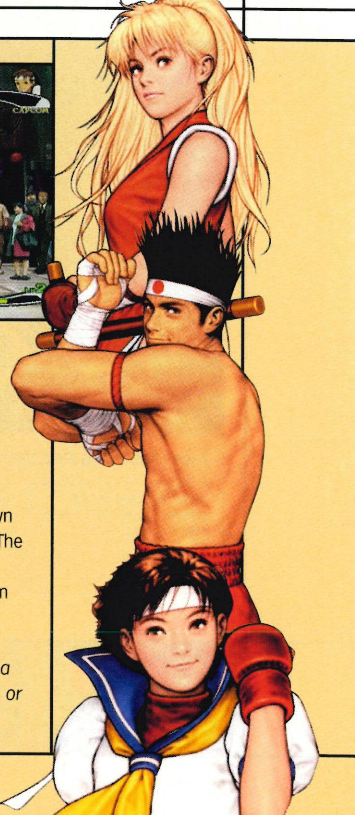
(Above and right) The seedy streets and skies of New York 2215AD.

"Drivers have the freedom to choose their way in the city, since you race in a space over 150 metres high. When you take a vertical dive, there's a real thrill of vertigo," enthuses Pauly. Players will have access to over 30 vehicles – including Dallas' yellow taxi – and special bonus elemental power-ups to upgrade their craft including water bombs and missiles plus numerous championship races and a Multiplayer mode for up to eight players. ☐ **JS**

*NY Race *will be released this November.*



Capcom Vs SNK 2: Have that, Dreamcast boy!



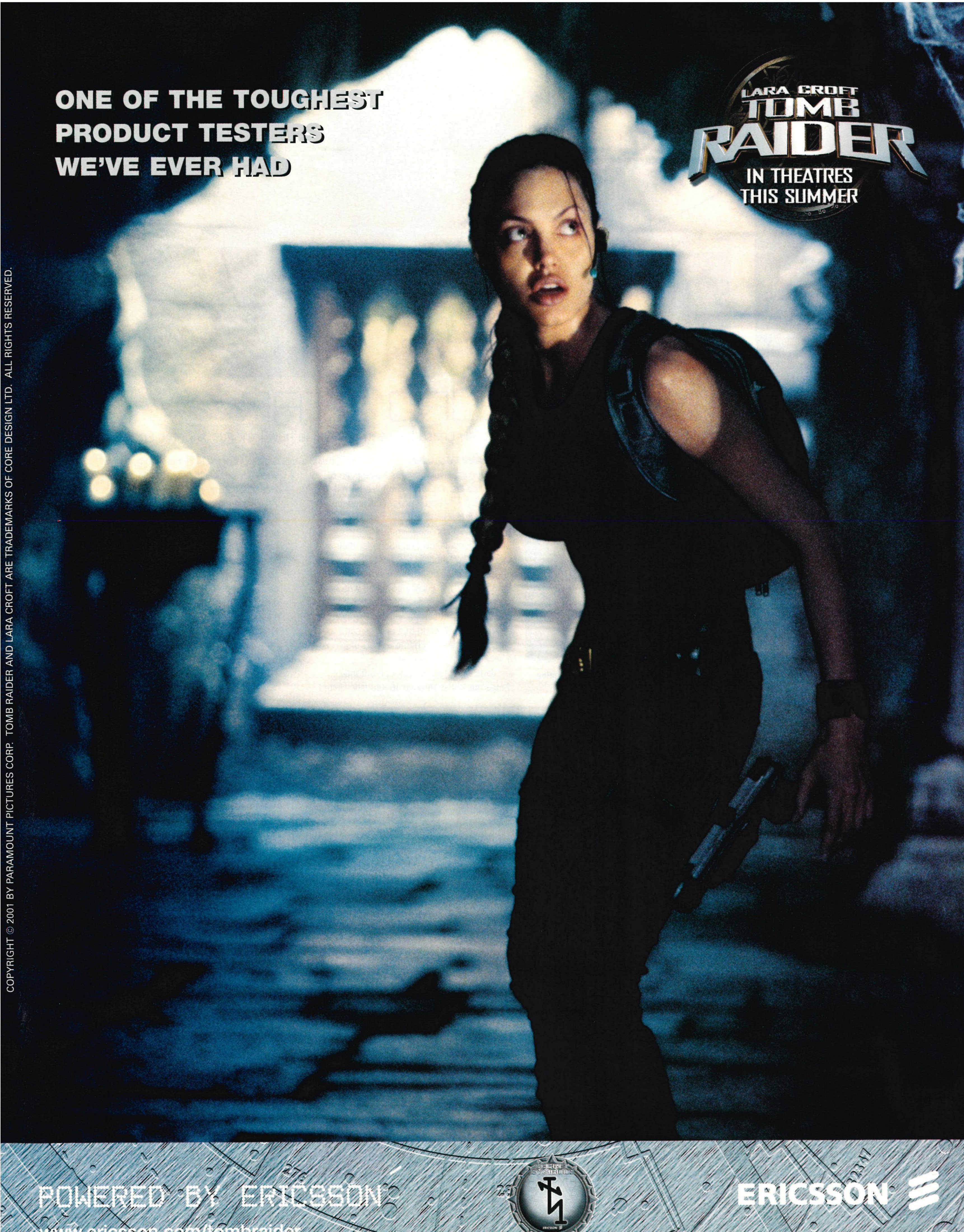
FIGHT ON! (LINE)

Capcom Vs SNK 2 to boast cross-console Internet rucking on PS2.

WHILE WE WAIT PATIENTLY for our PS2s to get Internet access early next year, over in Japan things are finally beginning to kick off with the forthcoming online-compatible beat-'em-up *Capcom Vs SNK 2*. Several network-friendly games have already been announced, such as *Tribes* and *Tony Hawk's Pro Skater 3*, but the 2D-style cartoon beat-'em-up is the first title that supports online gameplay between Sony's PlayStation 2 and Sega's Dreamcast.

A very simple system is employed with players logging into a fighters' lounge where they can chat with other members, challenge players to a scrap or just wait to be challenged themselves. The game pits the fighters from Capcom's previous beat-'em-ups (*Street Fighter*, *Marvel*, *Rival Schools*) against those from SNK's similarly brutal back catalogue (*Samurai Showdown*, *Last Blade*, *King Of Fighters*). *Capcom Vs SNK 2* also has various fighting styles known as 'grooves' which let gamers use different combos and moves. The title will include 2D animation for the numerous characters, spectacular special effects and colourful scrolling backdrops from around the globe complete with moving 3D elements. ☐ **NJ**

*Capcom Vs SNK 2 *is expected before Christmas in Japan, with a UK release confirmed for early 2002. Capcom could not confirm or an online play mode for the UK at the time of going to press.*


ONE OF THE TOUGHEST PRODUCT TESTERS WE'VE EVER HAD
LARA CROFT TOMB RAIDER
IN THEATRES THIS SUMMER
POWERED BY ERICSSON
SECRET SYMBOLS
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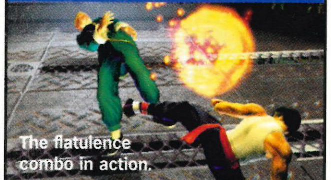
INVENTORY

Your one-stop guide to the PS2 power-ups.


The flatulence combo in action.

#11: THE COMBO

I'll go for the chicken, hold the mayo.
That's it, I'm out of here.

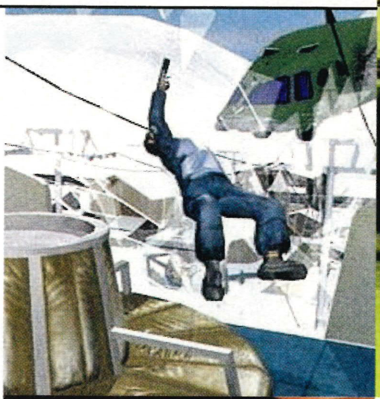
Okay, what combo are you on about?
A combo is a string of linked moves as featured in beat-'em-ups like *Tekken Tag Tournament*. A combo can turn your basic knee-in-the-privates into a whopping Triple Thrust Gigaton Stomp.

Great! Are they complicated?
In the case of hardcore fighters, they can take weeks to master. Or you could just boot up *Dead Or Alive 2* and hammer the pad like a gibbon.

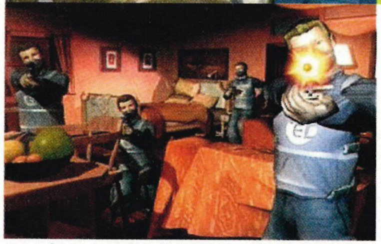
But can I do combos straight away?
Sometimes, grasshopper. However, with some games – like *Oni* – you can only unlock the higher level combos once you've gained experience. Or instead of unleashing a Rabbit Punch Clothesline you'll end up scratching your arse.

I see. But I'm a lover not a fighter. Is the world of combos closed to me?
Not at all. Sports games sometimes use combos. For example, in *SSX*, well-timed button bashing enables you to perform insane tricks like the 360 Roast Beef Jerky Air and the Double Misty Swiss Cheese.

Delicious. Can I get fries with that?



All terrorists great and small. Aww... he's so cute!


Ingenious AI delivers constant challenges.

G-Con 2 is again the PS2 light gun of choice. Hit the reload button for instant ammo.

EURO STAR

A deadly chase between realities in new light gun shooter, *Endgame*.

***ENDGAME* WILL JOIN** Namco's *Time Crisis 2* and Capcom's *Gun Survivor 2* (see page 61) as one of the first PS2 light gun titles to make use of the official G-Con 2 peripheral, recently unveiled in *OPS2*.

In this 3D shooter from Cunning Developments (known on PSone for their excellent *Pro Pinball* simulations), players take on the role of Jade, an American woman searching for her English boyfriend who has been taken hostage by a organisation called EuroDream. Said company being the inventor of a sinister virtual world that anyone can enter from their own home as part of a Very Evil Scheme indeed.

Jade must then embark on a frantic, dangerous chase through 16 futuristic United States of Europe locations and a strange alternative reality in order to find and free her kidnapped lover.

As the plot twists around the real and virtual worlds, gamers can take different strands each time they play, with adaptive enemy AI meaning that, unlike *Time Crisis 2* et al, each adventure promises to be unique. Levels involve Jade using what cover is available to her advantage, pumping rounds of bullets in the direction of EuroDream agents and keeping an eye on the rapidly decreasing game clock. *Endgame* will be fully compatible with the G-Con 2, boasts full 3D audio and will include a Two-player option. ☐ **JS**

**Endgame* is due winter 2001 through Empire.*

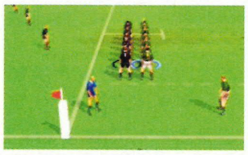
HMV PS2 CHARTS

Brought to you in conjunction with HMV.

"98... 99... 100... Coming! Ready or not!" *Red Faction* blasts in at No 1.

	TITLE	DEVELOPER	PUBLISHER
1.	**RED FACTION**	Volition	THQ
2.	**RUGBY**	Creative Assembly	EA Sports
3.	**ESCAPE FROM MONKEY ISLAND**	LucasArts	Activision
4.	**THE BOUNCER**	Dream Factory/Square	SCEE
5.	**EXTERMINATION**	Deep Space	SCEE
6.	**F1 2001**	Studio Liverpool	SCEE
7.	**CRAZY TAXI**	Acclaim/Sega	Acclaim
8.	**LE MANS 24 HOURS**	Melbourne House	Infogrames
9.	**FIFA 2001**	EA Sports (Canada)	EA Sports
10.	**MTV MUSIC GENERATOR 2**	Jester	Codemasters

#1: RED FACTION
At #01 Volition's story-led first-person shooter is an explosive mix of *Quake* and *Metal Gear Solid*. With crazed gun-toting action, and the unique ability to destroy your environment this game is worthy of its top spot.


#2: RUGBY
With gameplay that echoes the *Madden* series, this simulation features 20 international teams, excellent commentary and realistic player animation. A stiff learning curve but still well worth a ruck-about if you're a fan.

#3: ESCAPE FROM MONKEY ISLAND
LucasArts' cartoon adventure sails straight into third place. Its collection of puzzles and mini-games will have you tearing your hair out one minute and guffawing like a loon the next.

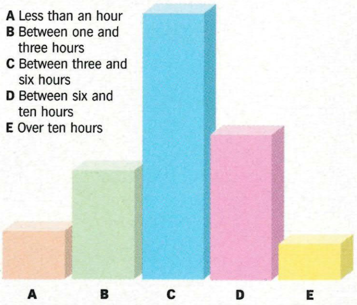
topdogforgames
www.hmv.co.uk

FACT BELCH

WE set the questions. YOU give the answers.

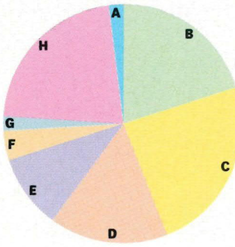
QUESTION: **What's the longest you've ever played on your PS2 for?**

A Less than an hour
B Between one and three hours
C Between three and six hours
D Between six and ten hours
E Over ten hours

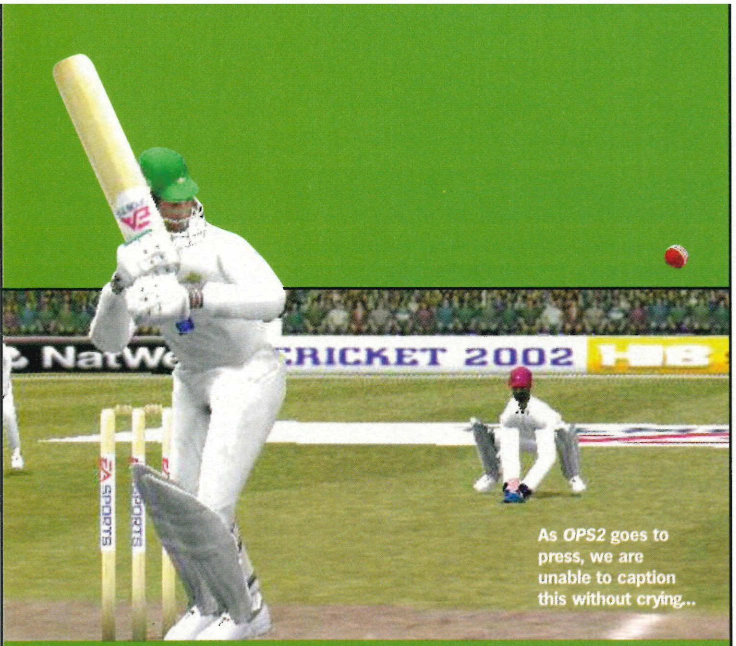


QUESTION: **What's your favourite sort of takeaway food?**

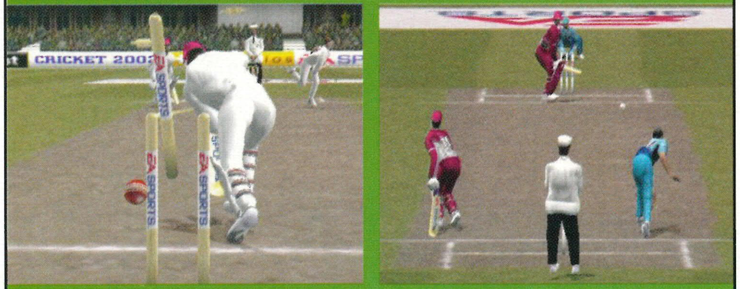
A Chinese
B Indian
C Fish 'n' chips
D Kebab
E Burger franchise
F Anything shoplifted
G Pizza
H West Indian



**Source: A random sample of 25 readers' replies to PS2@futurenet.co.uk. It could still be you!*



As *OPS2* goes to press, we are unable to caption this without crying...



HOWZAT!

Enjoy the slap of leather on willow in EA's *Cricket 2002*.

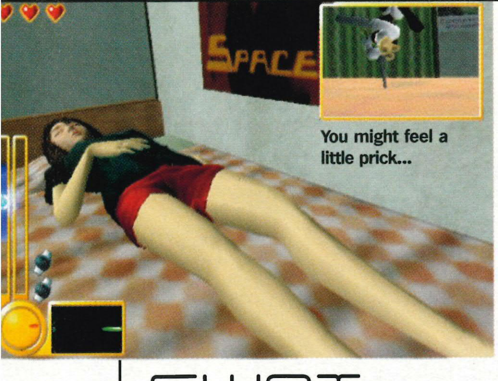
THE ARRIVAL OF EA SPORTS' *Cricket 2002* will finally give fans the chance to recreate England's spectacular batting collapses in the comfort of their own home, as the most dignified of our national games is sucked into the EA Sports vortex.

A total of 12 international teams and five all-star squads are available for test matches and one-day competitions, plus various cups and knockout tournaments. Gamers will be able to control all aspects of the team including batting, bowling and fielding with realistic AI ensuring players react in a believable manner.

Visually *Cricket 2002* has been carefully considered with detailed motion-captured players, weather effects, day or night matches and accurately modelled stadia including Lords. Each will have accurate conditions and pitches that wear throughout a game and replays will capture all the action with Channel Four-inspired camera angles, including a stump-cam and a helmet-cam.

Commentary will be provided by Richie Benaud and Bill Lawry and the inclusion of reams of stats and factual information means cricket buffs will be able to spend long evenings poring over their team's run rates and batting averages. ☐ **JS**

**Cricket 2002 is out through EA Sports in November.*



You might feel a little prick...

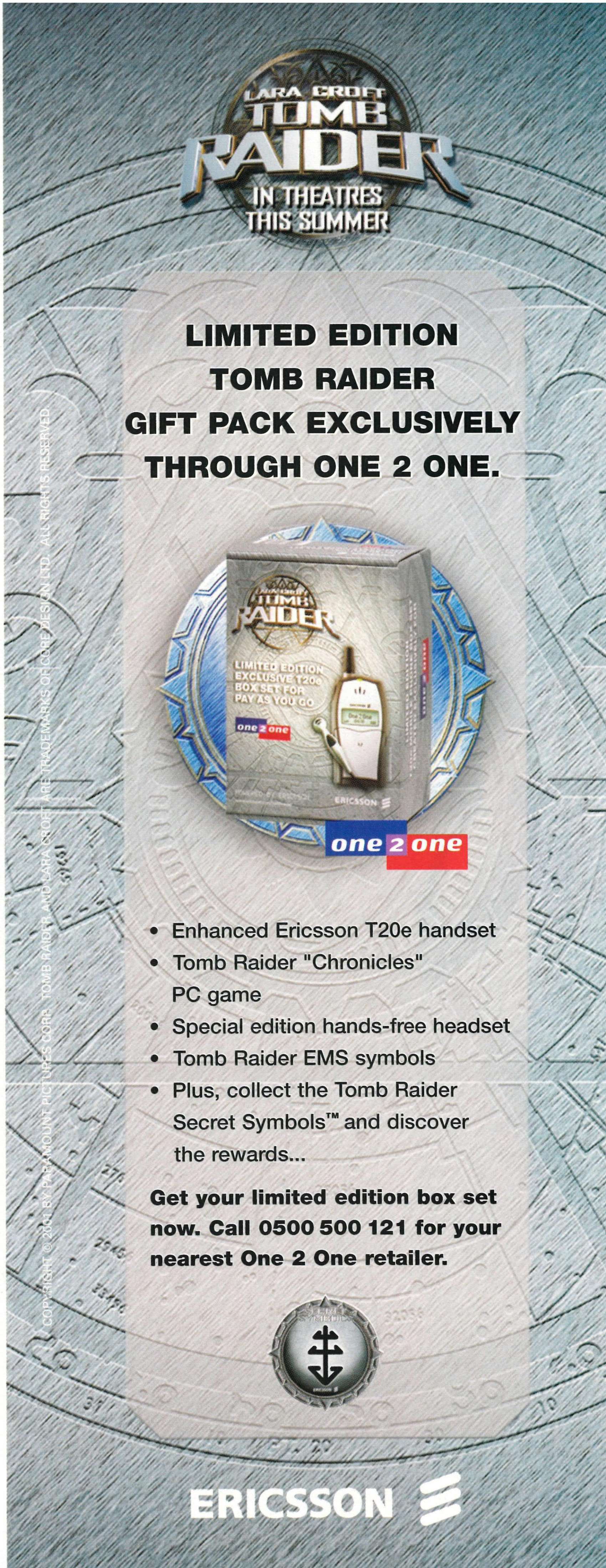
SWAT TO TROT

SCEI goes high concept crazy with *Mosquito*.

NEVER ACCUSE THE Japanese of having an eccentric idea and not running with it. Currently buzzing around game store shelves in Tokyo, and second in their charts this month, *Mosquito: Summer At The Yamada Residence*, puts you in control of a robotic mozzer loose in a suburban household and out for blood. The aim of the game is simple. Fly around various stages/rooms in the house causing mischief by flying into wind chimes, TV remote buttons and the like, distracting the humans long enough to dive bomb them and suck up some corpuscles. All without alerting the three members of the Yamada family to your whiny winged presence – loiter too long and you'll get swatted.

Of course there are other perils to look out for including blasts from air conditioning units and anti-mosquito incense sticks. Although currently unlikely to trouble the US or European markets, *Mosquito* is a true original and proof that in a market that tolerates sequels and lazy 'twists' on familiar genres, there is still room for off-the-wall innovation. ☐ **PF**

**Mosquito is out now in Japan.*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ERICSSON

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PlayStation 2
Eye-Trek
OLYMPUS

The Olympus Eye-Trek: makes you look daft, makes you see great.

KILL YOUR TELEVISION

Olympus releases its cool, new 'face-mounted display' for PlayStation 2 – the Eye-Trek FMD-20P.

FED UP OF HAVING to play your PS2 games on an enormous television, which someone else is always using to watch *Eastenders* anyway? Well, thankfully, help is at hand thanks to Japanese electronics giant, Olympus. The company has just released a PlayStation 2-specific version of its Eye-Trek Face-Mounted Display unit – which produces the effect of a 52 inch widescreen TV viewed from two metres way. Except the screen isn't two metres away – it's in a tiny display unit mounted on the front of what looks like a pair of wraparound sunglasses.

Olympus claims the Eye-Trek FMD-20P uses advanced optical technologies – including 'asymmetric optics' and 'free curve optics' – to produce a sharp, accurate hi-res image. Impressed and slightly confused by these technical terms, *OPS2* borrowed an import version of the gadget and tested it out on a number of games. Luckily, Eye-Trek is easy to install so we didn't have to resort to the instruction leaflet which was written entirely in Japanese and appeared to consist almost entirely of health warnings anyway (these, too were in Japanese so we felt they probably didn't apply to us). Owners simply plug one lead into the AV multi-out and one into the USB port on the front of the machine. You then put the specs on and go into the PS2 system config menu and select the 'Y, Cb, Cr' composite input. You're now ready for action.

As expected, the system is most impressive with first-person games such as *Red Faction* or *Gran Turismo 3* (in the in-car view). The screen gives an eerie sense of immersion, with *GT3* looking almost photo-realistic at times, especially when the sun glints off the screen. There is occasionally a little pixelation, especially when trying to see into the distance, which can make cornering difficult in racing games, but the screen quality is certainly an improvement over the early lo-res face mounted display units developed by the likes of Virtual I/O and Victomaxx in the mid-Nineties.

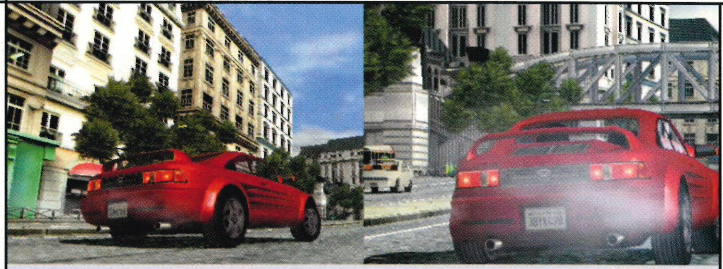
Interestingly, with games like *Dead Or Alive 2* and *Extermination*, viewers will probably find their heads unconsciously moving along with camera movements. Or at least ours did. Some may even find that they suffer from motion sickness due to the conflicting sensory messages your brain receives while wearing a headset, but we found it to be no more than with a normal TV. Sound is provided by earphones built into the arms and the whole unit weighs just 85g.

At a retail price of £299.99, the FMD-20P is certainly a cheaper option compared to buying a 52 inch widescreen TV. Historically, this kind of headset has failed to find a mainstream audience, but the improved technology on display here might be enough to tempt gamers into the strange, disorientating world of face-mounted screens. We're already there and we're not coming out. TVs are soooo 20th Century. ☐ **KS**

CONTROL FREAK

The official PS2 DVD remote arrives in the UK.

SCEE has announced that the official remote control for the PS2 will finally be released in the UK on 31 August. For £19.99, gamers receive an extremely smart remote control handset, infrared receiver unit and a CD with new DVD driver software that downloads to Memory Card. This gives the PS2 some excellent extra DVD features including a reverse slow motion, three speeds of fast-forward and rewind, four playback options (Repeat, Shuffle, Program, A-B repeat) and a useful time display. All these cracking additional PS2 features make the remote control an absolute must-buy for all DVD movie addicts.



Criterion's *Shiny Red Car* racer has crash and burned into, erm, *Burn Out*.

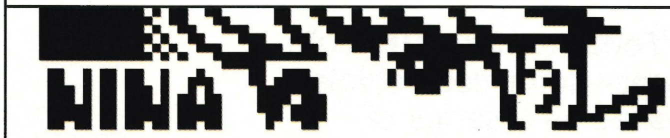
CRASH AND BURN

Criterion's *Shiny Red Car* becomes *Burn Out*.

***BURN OUT* HAS** been confirmed as the new name for the game previously known as *Shiny Red Car*, currently being developed alongside *AirBlade* by Criterion. *OPS2* featured *Burn Out* in issue #04 and now the arcade-styled smash-it-up driving game is almost complete, delivering an monumentally fast rush-hour chase through European, American and Japanese circuits.

All of the vehicles in *Burn Out* are based on real models, although the violent nature of the crashes meant that manufacturers were reluctant to let their pristine licensed cars appear in the game. As a result, Criterion was completely free to produce some of the most wince-inducing car smashes ever witnessed in a videogame. Tyres squeal, bonnets crush, doors fly off and windows shatter spilling glass on the busy freeways – and its all accompanied by the most horrible metal-wrenching surround sound effects. Other confirmed features include bonus tracks and vehicles, including a hilarious slow-moving bus that you can maliciously crash headlong into unsuspecting motorists. ☐ **JS**

**Burn Out is published by Acclaim and is out early November.*



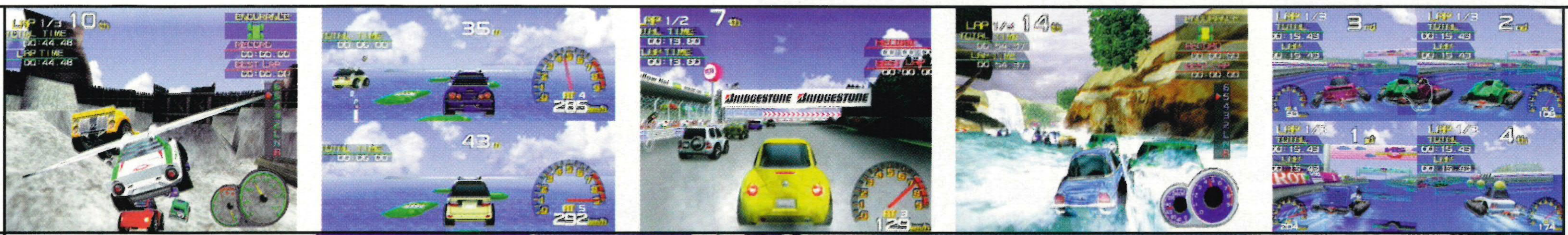
FIGHT ON THE MOVE

Namco joins the mobile revolution with *Tekken Command Battle* while CMT push *Street Fighter* logos and tones.

ON 12 JULY Namco took its mobile bow with *Tekken Command Battle*, a subscription-based fighting game. The game requires users to key in numerical commands to effect a series of attacks against a CPU or online rival. The release was also accompanied by single-screen versions of its *Galaxians*, *Pac-Man* and *Chain Shot* titles, with Namco charging subscribers to the EZweb network ¥300 (approx £1.70) a month for the privilege.

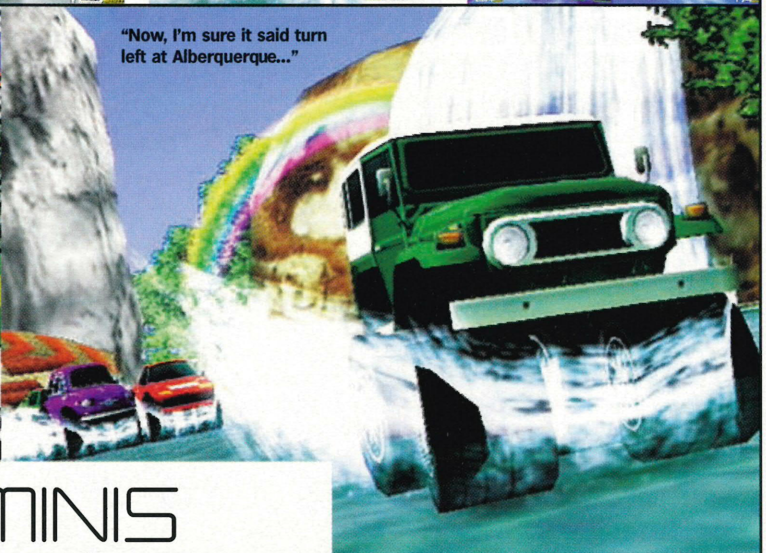
The cross-pollination of PS2-related franchises and mobile phones has also been picked up by Leeds-based CMT Games. CMT has licenced over 120 ring tones and logos from Capcom's portfolio of titles, including *Resident Evil*, *Onimusha* and the *Street Fighter* series as part of its Gr8 download initiative. The 99p Gr8 cards can be bought in shops and allow users to download ring tones and logos without the expense of a long call. Once the card is purchased, a PIN number is used to gain access to the Web site containing the Capcom logos and tones, with CMT looking to add more game-related properties in the future. ☐ **SM**

**See www.namco.com and www.cmtgames.co.uk for further information.*



FINISH
BEST L
CAKE EXPRESS

Heading for the finish line: Choro Q finally makes it to the UK.



"Now, I'm sure it said turn left at Alberquerque..."

MINI MINIS

Cartoon car calamities in Takara's *Penny Racers*.

JAPANESE CULT CARTOON racing series *Choro Q* has finally been lined up for a UK PS2 release through publisher Midas. *Penny Racers* is an incarnation of Takara's *Choro Q HG*, which features over 100 cute, super-deformed vehicles based on the company's top-selling range of pull-back action toy cars. Incredibly popular in Japan, Takara's garage of available vehicles includes its own fictional creations and diminutive versions of real cars from manufacturers such as Nissan and Mitsubishi.

This quirkiest of racing titles packs in 26 different circuits covering snow-covered mountain regions, Chinese cities and fast-flowing rivers, and the three available licences ensure enough challenges for even the most expert of mini-car drivers. However, what's truly unique about *Penny Racers*, is the huge range of customised parts available – over 125 – that players can buy and fit to their vehicle. Further to this, expect special paint jobs, waterproof tyres for racing on water and even wings for flying your car in a *Chitty Chitty Bang Bang* stylee – unfortunately without Dick Van Dyke's stupid accent.

Developer Takara – previously responsible for the *Battle Arena Toshinden* series on PSone – also promises 11 different bodywork shops and an absolutely cracking four-player split-screen mode. ☐ **JS**

**Penny Racers is out in early September for* £29.99.

//Features over 100 cute super-deformed vehicles based on a series of pull-back toy cars//

PLAYSTATION 2 IS HISTORY

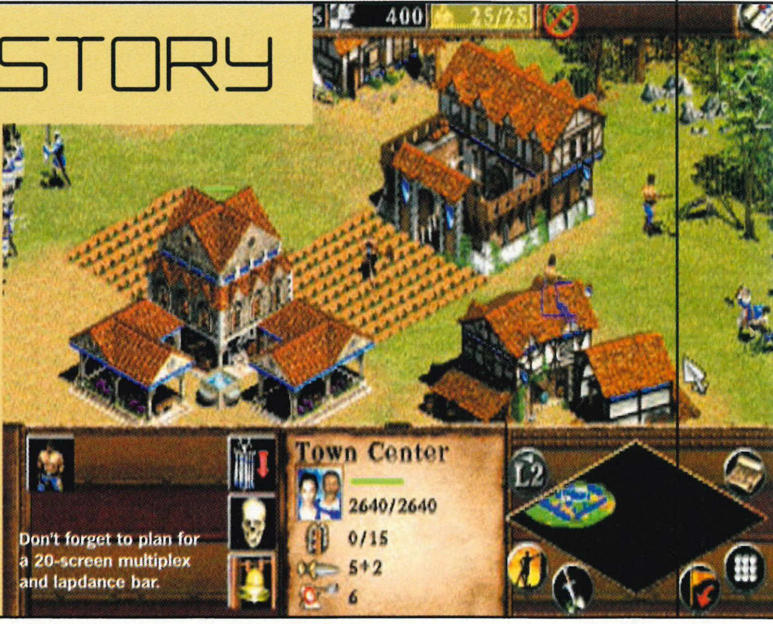
Create the world's greatest civilisation in *Age Of Empires II: The Age Of Kings*.

MICROSOFT WILL FINALLY get its name on a PS2 loading screen with the release of *Age Of Empires II: The Age Of Kings*. Developed by Ensemble Studios, this epic game of historical combat and empire-building has been converted by KCET, the top Konami studio behind *Silent Hill 2* and the forthcoming *Pro Evolution Soccer*.

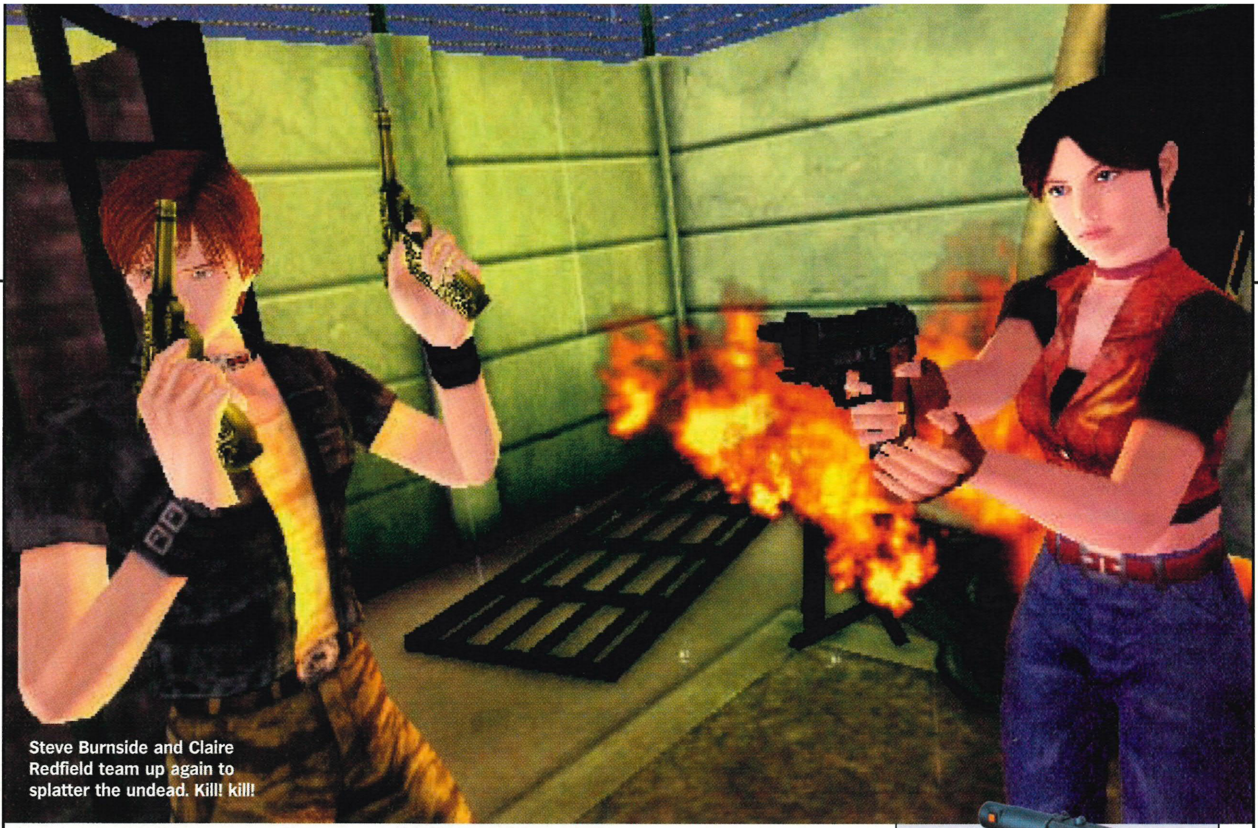
The PS2 version is virtually identical to the Microsoft-published original PC title. With 13 civilisations spanning the time of the fall of Rome through the Middle Ages, players choose a civilisation such as the Chinese, Vikings, Britons or Turks to play as. The concept is to build them up into a strong merciless empire with castles, churches, farms, gold mines, archeries, stables, shipyards and all manner of villagers, priests and military units. *Age Of Empires II* includes a random map generator, a Regicide mode, which involves the use of spies to protect your king, deathmatches and a collection of campaigns where you can recreate scenarios based around all manner of famous historical figures.

Using the Dual Shock 2 to control the game is somewhat fiddly but any USB-compatible mouse can be used for a smoother experience. Graphics are neat and functional, displaying a little less area than the PC version because of the reduction in resolution to fit on normal TV sets. The big question is whether the game will be online-compatible – *OPS2*'s early copy of the game had multiplayer options including Internet chat, but whether this will be in the UK version is yet to be confirmed. ☐ **JS**

**Konami's Age Of Empires II is due this November.*



Don't forget to plan for a 20-screen multiplex and lapdance bar.



Steve Burnside and Claire Redfield team up again to splatter the undead. Kill! kill!

ZOMBIE SEASON

Undead blasting in the *Resident Evil* light gun game, *Gun Survivor 2*.

CAPCOM'S ARCADE SHOOT-'EM-UP based on *Resident Evil Code: Veronica X* has been confirmed for PS2. *Gun Survivor 2* was a successful coin-op collaboration between the Japanese game giants Capcom (who made the game), Namco (who built the cabinet and light gun peripheral) and Sega (who created the Naomi gaming hardware).

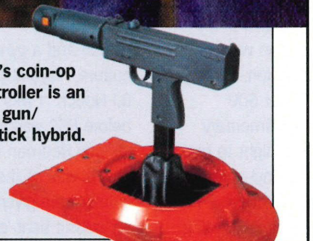
Claire Redfield is again the heroine, as she teams up with Steve Burnside to escape from Lockout Island, which is infected with the zombie-creating T-Virus. Gameplay is straightforward – make your way through the facility, grab a key, shoot monsters and head for the exit door using the on-screen map. To complete a stage, gamers get to go head-to-head with an end-of-level boss, with computer AI taking control of the other *Resi* character in One-player mode to aid them in their battles against the undead menace.

Bonus weapons, jewels and health can be picked up during each stage, but the S.T.A.R.S. duo must act quickly, or else the terrifying immortal figure of the Nemesis will appear if the level exit isn't reached before the timer hits zero. The Nemesis adds a neat panic element to the action and players only get the opportunity to defeat him after the fifth and final stage boss.

Although there has been no official word from Capcom, *OPS2* expects a number of bonus levels, challenges, extra characters and power-ups for the console conversion as well as the excellent two-player co-operative missions. With Namco's *Vampire Night* and *Time Crisis 2*, plus Empire's *EndGame* (see page 56) already lining up for a shot at PS2, Capcom's *Gun Survivor 2* looks like being yet another solid reason for investing hard cash in the forthcoming G-Con 2 light gun. ☐ **JS**

> **//The S.T.A.R.S. duo must act quickly or the eternal Nemesis will appear...//**

**Resident Evil: Gun Survivor 2 is scheduled for release by Capcom in early 2002.*

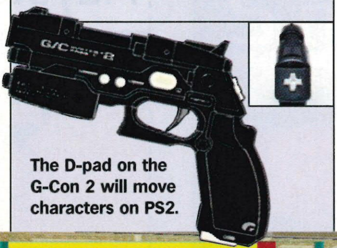


***GS2*'s coin-op controller is an odd gun/ joystick hybrid.**

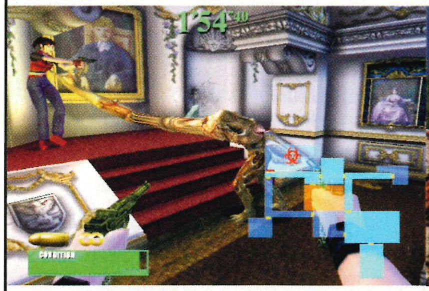
TRIGGER HAPPY

G-Con 2 is the ideal replacement for *Gun Survivor 2*'s controller.

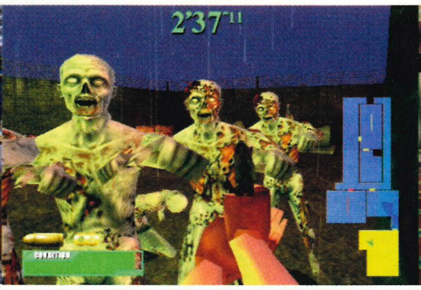
One of the most innovative aspects to the *Gun Survivor 2* arcade machine is Namco's light gun/joystick hybrid. Gamers can not only fire away to their heart's content at the zombie hordes, but by tilting the joystick right, left, back or forth, move Claire or Steve around the 3D environments. This is essential for locating the level key, searching for bonus items and navigating a way to the exit. This won't be ported to the home version, but the G-Con 2 light gun for PS2 is an ideal replacement for the coin-op's control system, with the D-pad on the back doing exactly the same job as the joystick.



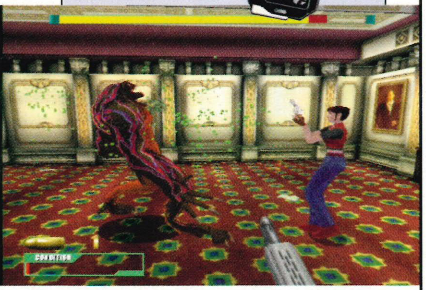
The D-pad on the G-Con 2 will move characters on PS2.



A lovely Bandersnatch reaches out to Claire.



The Bee Gees comeback tour wasn't going well.



Players have access to a main and sub-weapon.

shorts

Dogfish Entertainment is the latest company to be signed up by SCEE to produce first-party PS2 games. Set up by ex-members of Bullfrog (*Theme Park World*, *Dungeon Keeper 2*), Managing Director Steve Metcalf said that the developer's first PS2 title, "Will be something quirky and original, not a bread and butter sports or fighting game." Well, show us then!

On the recent trip to Barcelona to see the Vivendi Universal line-up, *OPS2* gleaned juicy tit-bits of info on the new PS2 *Spyro* game out next year. "There'll definitely be a diversion from the linear feel of previous games," said the source, "and it'll skew to a slightly older audience."

According to a report in the *Guardian* on 7 July, the UK games industry is in danger of falling behind the rest of the world. An influential thinktank called Demos argued that British videogames companies still have a "DIY culture" born out of the Eighties bedroom programming boom, creating a lack of global ambition and weakness in the areas of marketing, investment and publishing. Charmed.

Namco has developed a coin-op game which tests couple's relationships through a lie detector mechanism. *Honnehakennki* is based on the Israeli truth detector software *Truster* and employs a telephone interface to gauge players' relationship and trust levels with their partner.

Crazy Taxi is going to be made into a Hollywood film. Producer/director Richard Donner, responsible for blockbusters such as *Superman* and the *Lethal Weapon* series, has acquired the movie rights from Sega. Donner wants to recreate the madcap thrills of the game, with action sequences that will strap the audience in the back of a speeding cab.

It's official: 57% of students would rather have a PS2 than a £299 tab at the bar according to a special survey conducted by the PlayStation 2 Student Network. A thousand people filled in questionnaires, which revealed other fascinating facts such as 32% of students would actually give up a hot date to play on their PS2.

Prince Charles has made a controversial speech at the British Museum calling for Lottery funding to encourage children to ditch videogames. Trade body ELSPA has criticised the Prince, saying that his comments could damage one of the most creative and fastest growing industries in the UK.

BLUE LINES

It's orcs ahoy this October when 3DO release *Dragon Rage*, a new aerial-based fantasy adventure featuring spectacular dragon battles » Midas (publisher of *G Surfers*) has announced plans to release a budget £14.99 range of PS2 games this Christmas. Details on whether the games will be any good or not has not been revealed » SCEI will release a Bemani game in Japan this September called *Shake It Bravoes!* As a conductor, players tap the Dual Shock 2 to control the flow of music and keep the orchestra in time...

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PS2 PARTY PEOPLE

SCEE's touring PlayStation 2 shindig Central Reservation hits the nation's capital.

SHOREDITCH TOWN HALL in East London was the unlikely venue for the first Central Reservation, a free PlayStation 2 party organised by SCEE. Over 600 revellers knocked back a rainbow of complimentary vodka cocktails and danced long into the night to hip-hop, funk and deep house sets from top vinyl-spinners including the Mighty Funkin' Pussy Sound Squad.

"Central Reservation is about using and subverting institutions, breaking things down," says Carl Christopher, UK Sponsorship & Events Manager at SCEE. "That's why we're having parties in town halls, army barracks, hospitals – places like that. The free parties have been designed to give something back to the PS2 audience." The invite-only event gave gamers two large rooms to check out – the downstairs area decorated with warm colours and lush greenery housed the Passenger DJ crews, while the upstairs ex-Council Chamber with its arched ceiling and doric columns lit by blue PS2 lighting played host to DJ Hooch and a gyration of breakdancers. "In hip-hop culture, PlayStation has always been the coolest," says DJ Hooch. "I was wondering how long it would take before PS2 was mentioned in a top MCs lyric and already Redman has done it."

As well as the boozing and booty-shaking, all guests were given the opportunity to get their hands on classic beat-'em-up *Tekken Tag* and the fantastic *Gran Turismo 3: A-spec* provided on rows of bespoke PS2 gaming pods. Richard Alexander, a 26-year-old care worker and gamer was mightily impressed with Central Reservation. "It's a very slick event. PS2 is such a powerful machine. I was playing *GT3* and there's just so much detail on the cars. It's amazing." □ **JS**

**Further free Central Reservation PS2 parties are currently being planned for cities around the UK. For more information and exclusive party invites, register at www.uk.scee.com/reservation.*

PS2
PlayStation 2

Breakdancers battle it out at the Central Reservation PS2 happening in London.

Crowds look on in awe as Sefton demonstrates the rocket jump in *Quake III*.

PlayStation 2
OFFICIAL MAGAZINE-UK

POCKET HEROES

COLLECT THE ENTIRE SERIES!
SWAP WITH YOUR MATES!
CUT OUT AND KEEP!
SEND NO CASH!
STILL BIG FUN!

PlayStation 2 OFFICIAL MAGAZINE-UK

#47 of 100

JC DENTON

Deus Ex

Age: Unknown | **Height:** 6'2" | **Blood Type:** Full of nanobots

Distinguishing features: Shades, leather, electric blue veins, 60-a-day singing voice.

Looks	Like Snake Plissken out on the pull. Well, sort of.	74
Attack	Has so many guns, he'd make Dubya sign an arms treaty.	85
Defence	Comes with an energy shield that deflects most weapons.	90
Specials	Can shoot a mini-spy camera from out of his eye. So good then.	81

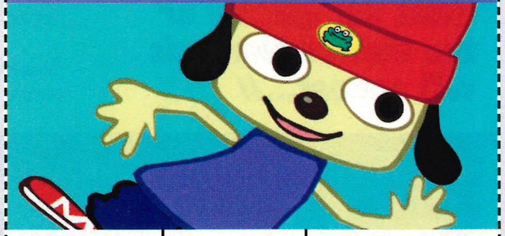
The main character in the best PC game of last year, Mr Denton has to do battle with terrorists, government and his own conscience in a revolutionary FPS/RPG hybrid.

PlayStation 2 OFFICIAL MAGAZINE-UK

#8 of 100

PARAPPA THE RAPPER

PaRappa The Rapper 2



Age: Teenager | **Height:** 4'5" | **Blood Type:** Ink

Distinguishing Features: Orange beanie hat, cheeky smile, two-dimensional gait.

Looks	A cutesy, dayglo cartoon version of Snoop Dogg.	67
Attack	An assault of urban wordplay that leaves the RZA and chums standing.	63
Defence	Chop Chop Master Onion has hardened our young pup.	55
Specials	A power-up that literally destroys any dojo within several miles.	71

PaRappa the Rapper is the star of a Simon Says cartoon rap game from the fevered imagination of Masaya Matsuura. Has a girlfriend called Sunny Funny and a DJ best mate PJ Berri.

SPY IN JAPAN

Edited by **Amos Wong.**

グレンダイザー
298,000円
220,000円
撮影禁止

"Buy me! Love me! Polish me!"

30 DAYS IN TOKYO

DAY 1 (JUNE 14)

I've just spotted the ultimate figures for retro *Go Nagai* mecha fans: an almost two-metre tall UFO Robot Grendizer and Mazinger Z! Lovingly detailed and painted, they've been discounted from £1,700 to £1,250. Hmmm, must run to the bank now. And start looking for a bigger apartment.

DAY 14

Talk about pressure. During the post presentation party at the PS2 event, I'm trying a new *Devil May Cry* demo, while Mikami-san looks on. I'm suddenly totally pants at playing. Grinning, he grabs the controller from me and promptly kills the boss – as a game's Producer should. The new demo pits Dante against armoured ogres and the demonic hawk seen in the movie. While new hand-to-hand combat attacks can be acquired after negotiating floating platforms and reaching an altar… Upon leaving the club, I'm given a McDonalds gift pack containing all the cool goodies from their forthcoming PlayStation 2 Happy Meal promotion – joy!

DAY 21

Easily the cutest of all the quirky PS2 games released recently, I resist buying *Rimokokoron* only because with my Japanese reading level, I'm missing half the gags. Where'd that textbook go?

DAY 24

Oooh and aah at the *VF4* test units at Sega's arcade in Ikebukuro, but staff swoop down on me as soon as they spot my digital camera. Damn!

Also spot a poster advertising a PaRappa The Rapper Town opening at the end of the month at Toshimaen Funpark (home of the Biohazard 4D Executer ride). Expect story and pics next issue…

DAY 27

My six-month-old Sony TV goes haywire – inconceivable! Amazingly manage to communicate the situation to the Akihabara service centre people on the phone and a new unit awaits. Whew.

PlayStation.2

Fun Boy Three: (Front from left) Mizuguchi, Yamauchi and Mikami.

CLUB PS2

Final Fantasy X, *Rez*, and *Devil May Cry* showcased at Tokyo night club.

THE PS2 SUMMER PARTY kicked off with lasers, smoke and heart stopping bass beats at a Tokyo club. Against an industrial scaffolding backdrop carrying what looked like a zillion TV sets and a giant screen, Square Corporate Director Shinji Hashimoto gave the good news that *Final Fantasy X* was on track for 19 July (see page 49), revealing that the game was ready for mass production.

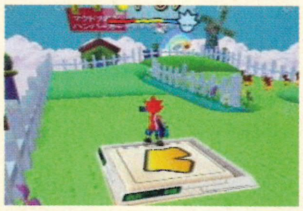
Meanwhile, Shinji Mikami announced a new addition to *Devil May Cry*. The Easy Automatic mode will cater for novice players who are intimidated by the hardcore action of *DMC*, by making a single button press unleash a particularly potent berserker attack from Dante.

A personal highlight of the show was watching, Tetsuya Mizuguchi playing a level from his musical shooter – now named *Rez* (formerly *K-Project*). Utterly mesmerising, a sole figure drifted through a digital landscape, while incoming targets were shot down against increasingly layered electronic beats and percussion – all in synch with the action. Visually *Rez* is a stunner, looking somewhat like an updated *Tron*. "This joy will be yours this fall," he said, before exiting the stage.

Tekken series producer Hajime Nakatani also made an appearance. Telling the massed crowd that *Tekken 4* players will be able to utilise elements of the 3D environment to defend themselves. Nakatani also shook hands on stage with rival and *Virtua Fighter* producer Yu Suzuki, who admitted that having developed exclusively for Sega until now, it felt strange to appear at a Sony event. He also hinted that *VF4* on PS2 will have some new additional features. ☐ **AW**

HAPPY DISC DEMO!

APE ESCAPE 2

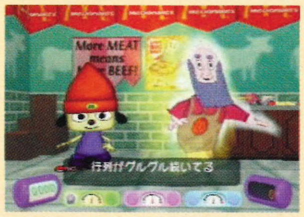


As part of the *Ape Escape 2* marketing blitz, McDonalds has put a special level not found on the full release on a, erm, Happy Disc. Running around with a vacuum cleaner, your job is to vacuum up the cute simian masses' yellow pants and put them through the washer before time runs out. A McDonald's blimp can also be seen drifting lazily beyond some revolving golden arches in the background. Now how's that for product placement?

Want. This. Now…

HAPPY DISC DEMO!

PARAPPA THE RAPPER 2



Just as the *Ape Escape 2* demo features a bespoke McDonalds level, so does *PaRappa 2*'s. Set in a McDonalds' kitchen and surrounded by singing and dancing cooking appliances, PaRappa literally does a burger rap while putting one together for real. "Cut the lettuce!/Heat the grill!" That the gameplay is exactly the same as its predecessor is irrelevant, as long as the proper release is just as cute.

japanese top10

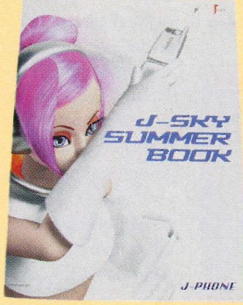
1. **GRAN TURISMO 3: A-SPEC** (SCE)
2. **KA (MOSQUITO)** (SCE)
3. **ALCHEMIST ATELIER LILIE** (GUSTO)
4. **SHADOW HEARTS** (ARUZE)
5. **SHOUBUSHI DENSETSU TETSUYA** (ATHENA)
6. **EVERGRACE 2** (FROM SOFTWARE)
7. **J-PHOENIX** (TAKARA)
8. **WORLD SOCCER WINNING ELEVEN 5** (KONAMI)
9. **MAKEN SHAO** (ATLUS)
10. **RIMOKOKORON** (SCE)

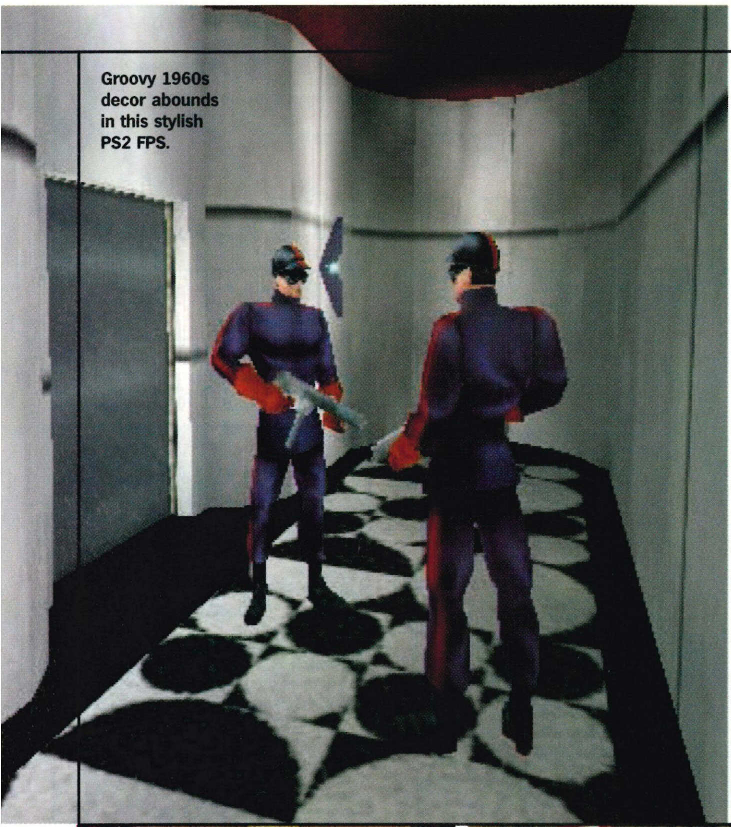
Chart source: Famitsu PS2 (27/7/2001)

HOT PHONE!

JAVA APPLI J-SH07

None other than *Space Channel 5*'s Ulala graces the cover of J-Phone's new summer catalogue. Japan's third largest mobile provider's new Java appli phone goes one better than rival DoCoMo's by offering 3D graphics. Ulala and Afro Dog are just some of the characters that are to set to grace the small screen. As for games , train sim *Densha De Go!* is also slated for J-Phone release. They really *love* their trains here…





Groovy 1960s decor abounds in this stylish PS2 FPS.

BLAST IN THE PAST

Set your sights on the cool spy action adventure *No One Lives Forever*.

WAY BACK IN ISSUE #03 of *OPS2*, we previewed the tongue-in-cheek James Bond/Austin Powers hybrid *No One Lives Forever* at an early stage, but now developer Monolith has almost completed the game and given us the lowdown on what could be the definitive version of this superb 3D blaster.

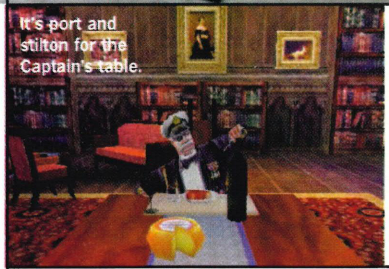
NOLF started life as a popular PC game and is basically a story-led first-person shooter starring agent Cate Archer, a sassy catsuit-wearing superspy (in the mould of *The Avengers*' heroine Emma Peel) with looks as sharp as her one-liners. But Monolith has promised that PlayStation 2 gamers will have a host of new features way too good for PC owners. "We've added exclusive content for PS2 players who'll get an exclusive sneak peek into Cate's past," says Craig Hubbard, Lead Game Designer at Monolith. "There are also new gadgets to be had, new characters to meet and new locations to visit."

//The usual guns plus hi-tech kitsch spy gadgets such as explosive lipsticks//

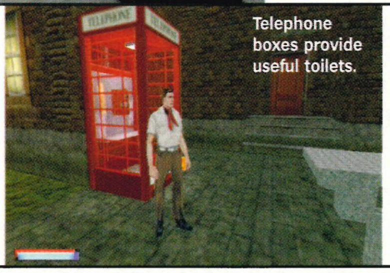
In *NOLF*, players have to travel the world taking on the nefarious organisation HARM, populated by various evil ninjas, fez-wearing thugs and leather clad karate-kicking babes. Luckily agent Archer has access to the usual guns, plus hi-tech kitsch spy gadgets such as explosive lipsticks and even a deadly pheromone-spraying robotic poodle – try getting hold of that in *Quake III*.

Unfortunately though, Monolith won't be including a split-screen multiplayer option in the finished game as originally planned. However, gamers should have more than enough action with 15 missions spread across locations as varied as Morocco and the Caribbean, a range of cool vehicles to commandeer and a sparkling script brimming with skewed comedy asides on the whole James Bond/Sixties spy myth. ☐ **JS**

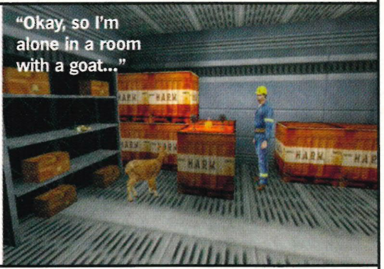
*No One Lives Forever *will be released through Vivendi Universal in November.*



It's port and stilton for the Captain's table.



Telephone boxes provide useful toilets.



"Okay, so I'm alone in a room with a goat..."

(Left) Watch the matches live in 3D.

(Below) The Hammers' tough training regime.

SIR ALEX SIGNS FOR 3DO

Jolly Scot fronts first PS2 managerial effort, *Player Manager 2001*.

MANCHESTER UNITED MANAGER Sir Alex Ferguson is to make his PS2 debut, fronting 3DO's *Player Manager 2001* title. Developed by Anco and featuring a filmed introduction by the Red Devils' boss, *Sir Alex Ferguson's Player Manager 2001* is the first management title released for PlayStation 2. Anco's promise of a player roster of 11,000 pros and a full gamut of international and national competitions should set a high standard for the likes of Codemasters' *LMA Manager* and Eidos' *Championship Manager* to match.

Players opt to control any team from five continents, with the likes of Real Madrid and Juventus vying for attention alongside Arsenal, Liverpool and Sir Alex's boys. A comprehensive pointer and menu-based system is used to effect training regimes, practice set pieces and determine tactical plays, while dabbling in the transfer market is also performed in a similarly user-friendly manner.

Early indications point to a surprisingly deep and involving managerial title, the PS2's 32Mb of RAM crammed to bursting point with 38 statistics relating to each player's individual skills, fitness and ability. Anco has also implemented a three-tier match day programme, with options to watch the match in its entirety via a detailed 3D graphics engine through edited highlights or simply watch the stats update – which will be familiar to any football fan who has ever found pleasure watching Saturday's scores unfold on Teletext. ☐ **SM**

*Sir Alex Ferguson's Player Manager 2001 *is out in October.*

Man Utd fans get an extra five minutes during matches...

WIN! WORLD CHAMPIONSHIP SNOOKER 2002 COMPETITION

Win a once-in-a-lifetime opportunity to play Stephen Hendry at snooker, plus tickets to the Regal Masters Final!

SO YOU FANCY YOURSELF as a bit of a snooker player, do you? Then this is the prize you've always dreamed of. *OPS2* is proud to offer you the chance to play a game of snooker against the world's greatest ever player, Stephen Hendry. You also get a couple of tickets for the Regal Masters Final in Glasgow and a night in a posh hotel to boot!

To qualify for the competition, you'll need to be free on the 23/24 September (Sunday/Monday). The lucky winner, plus a friend, will be flown up to Glasgow on the Sunday to watch the Regal Masters Final. Then on the Monday the winner will play against the man himself. There will also be a photographer present to record the event.

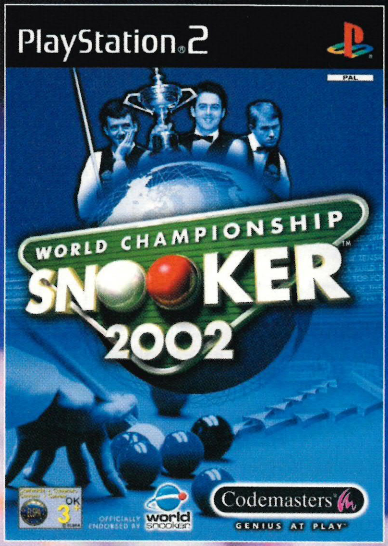
Codemasters' *World Snooker Championship 2002* received a hearty 8 out of 10 in this issue of *OPS2* (see page 112). It's currently the only snooker game on PS2 and with its official licence, it boasts 26 professional players, including Ronnie O'Sullivan, Mark Williams and Stephen Hendry, plus all the top tournaments and venues. *World Championship Snooker 2002* also features a brilliant Career game where you create a character and take him all the way to the world number one spot. *World Championship Snooker 2002* hits the streets in September.

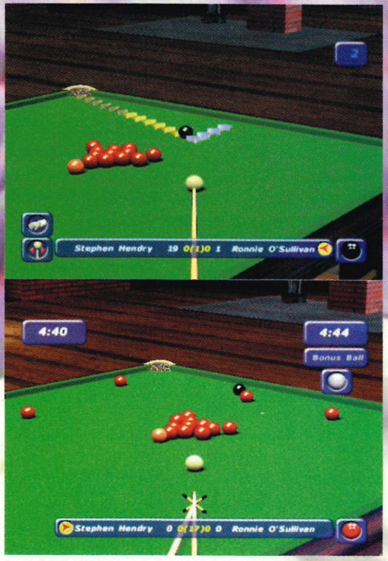
So what are you waiting for? Get those answers off to us before 1 September and you could be playing the greatest snooker player of all time. Now that's a story to tell your mates...

1. **WHO IS THE CURRENT WORLD SNOOKER CHAMPION?**
2. **HOW MANY TIMES HAS STEPHEN HENDRY WON THE WORLD SNOOKER CHAMPIONSHIP?**
3. **WHERE ARE THE WORLD SNOOKER CHAMPIONSHIPS HELD?**

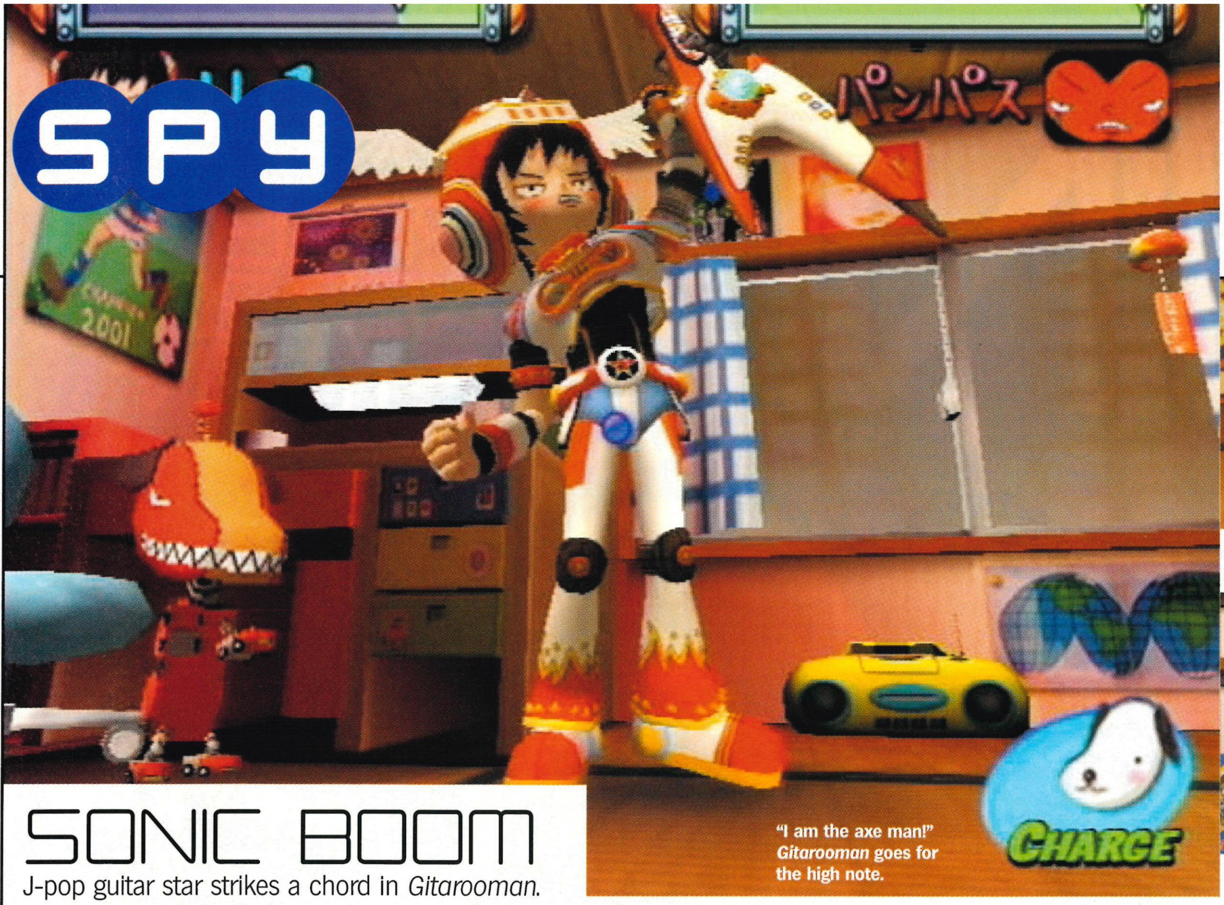
THE TIEBREAKER:
IN LESS THAT 25 WORDS TELL US WHY YOU THINK YOU CAN BEAT STEPHEN HENDRY.

Write your answers on a postcard and send your entries to: STEPHEN WHO? Competition, ***Official PlayStation 2 Magazine***, Future Publishing, 30 Monmouth Street, Bath BA1 2BW. Alternatively, head to the *World Snooker Competition 2002* page at Codemasters' Web site (www.codemasters.com) and enter there. See right for competition rules.




2
Stephen Hendry 19 0(1)0 1 Ronnie O'Sullivan
4:40
4:44
Bonus Ball
Stephen Hendry 0 0(17)0 0 Ronnie O'Sullivan

Competition Rules
No purchase necessary. No correspondence will be entered into. No employees of Future Publishing, Codemasters or any affiliated company may enter. No cash alternative is offered to these prizes. Closing date is 1 September 2001. If any prize becomes unavailable, Future Publishing and Codemasters reserve the right to replace it with another of equal value. Multiple entries will be disregarded. The Editor's decision is final. All normal competition rules apply.



"I am the axe man!" *Gitarooman* goes for the high note.

Warning! Warning! Readers, please do not try this at home!

He plays geetar like the devil. No, really. He does.

SONIC BOOM

J-pop guitar star strikes a chord in *Gitarooman*.

MUSICAL GAMES MIGHT be big in Japan – witness the range of Bemani peripherals available at your local importer – but the lack of interest in the rhythm-action genre means UK fans have been kicking their heels for some time. The only thing that looks like creeping through to the UK is *PaRappa The Rapper 2* (see page 63) which might be a shame, as Koei have composed a new beat superhero in *Gitarooman*.

More complex than it might seem from the screenshots, *Gitarooman* eschews Konami's *Guitar Freaks* guitar controller method in favour of a unique Dual Shock 2-based strumming system. Controlling the futuristic space-axe involves following a twisting line with the left analogue stick, while simultaneously hitting the buttons in whatever superfast rhythmic pattern the PS2 denotes. Initially, as with most Bemani titles it's tricky, and the game's quick to let you know when your playing's even a microsecond off the beat, but soon the system becomes instinctive and undeniably entertaining.

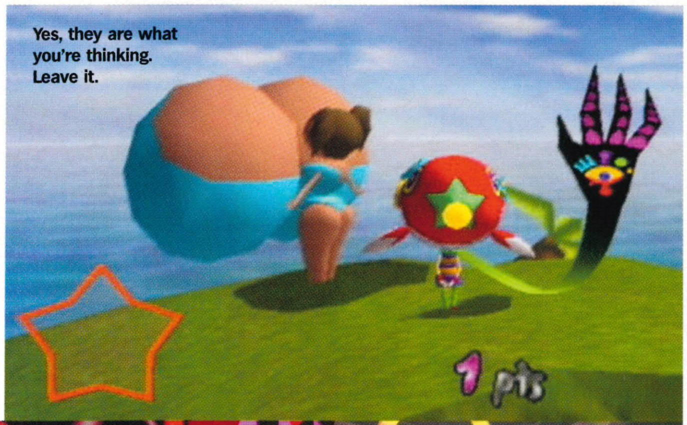
It's no slouch visually, either. With character design by Japanese artist 326 (his name, not a peculiar Eastern numbering system for creatives) it seems Koei have decided that the way to win *PaRappa* fans over is to hit them where they're clearly vulnerable: in their candy-cute, Sanrio-sodden souls. Sadly, that's no solace to UK-based Japanophile gamers.

Several publishers are rumoured to be considering an investment in *Gitarooman*, though this country's tried-and-tested buying patterns mean it'll probably be some time before we see this musical adventure over here. Here's hoping it won't be *too* long. ☐ **SC**

**Gitarooman is sadly available only in Japan.*

BLUE LINES

STOP PRESS! As *OPS2* went to press, Codemasters has confirmed that it is to release a PS2 update of its bestselling racing sim, *TOCA Touring Car*. Entitled *TOCA Race Driver*, Codies promise the game "marks a true convergence of racing gaming and cinematic experience as the title becomes the first license-based racer to introduce a character and plot-driven narrative with both on- and off-circuit developments." *TOCA Race Driver* is due mid-2002 and we'll bring you an exclusive interview with the developer next issue...



Yes, they are what you're thinking. Leave it.

Treasure's inimitable style is easy to see from these screens. Bright, brash, mad...

GAME FOR A SCARF

Treasure poised to spring the uniquely weird *Freak Out* on PS2.

MAYBE IT'S EASIEST to paraphrase it with music. If certain games companies are soulless indie-rock that dulls the hearts but lines the pockets, then Treasure is a lo-fi genius; small production runs, joyously ethical values, unknown to the masses and adored by the few. And that really *is* a few; its games, more often than not import-only, sell out in seconds and skyrocket in value. If you've got a minute, try searching for the Saturn's *Radiant Silvergun* on eBay. Get it for less than £120 and you've found a bargain.

Good news, then, that Virgin has picked up *Freak Out* (aka *Stretch Panic*, aka *Hyper Linda*) for release in the UK this October. Set in a super-deformed cartoon world indicative of Treasure's enthusiastic outlook, *Freak Out* casts you as little Linda. That's Linda the demonic scarf waving waif who's in search of justice for her 12 possessed sisters, in case you were wondering. Using the right analogue stick, the player can make the heroine's scarf latch on to any item in view and stretch it out of shape. Depending on how violently the object is grabbed, Linda will flick it, snap it, or fly screaming towards it. Sensible this ain't.

And it plays like nothing else – a series of single room boss encounters and larger landscape levels where managing to avoid grabbing women's breasts will score points. Descriptions don't do *Freak Out* justice. It's like hearing the most stupidly-entertaining song ever or admiring a garishly surrealistic work of art. Appropriate because, as soon as details leaked out about their PS2 shooter *Ikaruga* (codenamed *Project RS2*), Treasure played down any link between the game and *Radiant Silvergun*. Why? Because Treasure don't deal in sequels. They deal in *art*. ☐ **SC**

**Freak Out is to be rush released this August.*

***Sled Storm 2* will be dragged out of the garage this winter.**

incoming

Need to know when a game is coming out? Look here.

September 2001	Genre	Publisher
Alone In The Dark: The New Nightmare	Adventure	Infogrames
Dark Cloud	RPG	SCEE
Dave Mirra Freestyle BMX 2	Extreme sports	Acclaim
18 Wheeler	Arcade racer	Acclaim
Evil Twin	Adventure	Ubi Soft
F1 Championship Season 2001	Racing sim	EA Sports
Frank Herbert's Dune	Adventure	Cryo
Freak Out	Platformer	Swing
Giants: Citizen Kabuto	Strategy	Interplay
G-Surfers	Future racer	Midas
Legion: Legend Of Excalibur	Strategy	Midway
Lotus Challenge	Racing sim	Virgin
Madden NFL 2002	Sports sim	EA Sports
MX 2002 Featuring Ricky Carmichael	Extreme sports	THQ
NHL 2002	Sports sim	EA Sports
Paris-Dakar Rally	Rally sim	Acclaim
Project Eden	Adventure	Eidos
Resident Evil Code: Veronica X	Adventure	Capcom
Supercar Street Challenge	Arcade racer	Activision
Spy Hunter	Arcade racer	Midway
This Is Football 2002	Sports sim	SCEE
Thunderhawk: Operation Phoenix	Action	Eidos
World Championship Snooker	Sports sim	Codemasters

October 2001	Genre	Publisher
Age Of Empires II	Strategy	Konami
Arctic Thunder	Arcade racer	Midway
Batman Vengeance	Action	Ubi Soft
Conflict Zone	Strategy	Ubi Soft
Crash Bandicoot: The Wrath Of Cortex	Platformer	Universal
Driven	Arcade racer	BAM!
Grandia II	RPG	Ubi Soft
Grand Theft Auto 3	Action	Rockstar
Herdy Gerdy	Platformer	Eidos
Hidden And Dangerous 2	Action	Take 2
James Bond 007... Agent Under Fire	Action	EA
Motor Mayhem	R/S	Infogrames
MX Rider	Extreme sports	Infogrames
Shadow Man: 2econd Coming	Adventure	Acclaim
Soul Reaver 2	Adventure	Eidos
The Weakest Link	TV tie-in	Activision
Time Crisis 2	Light gun game	SCEE
Twisted Metal: Black	R/S	SCEE

Winter 2001	Genre	Publisher
AirBlade	Extreme sports	SCEE
Aliens: Colonial Marines	FPS	EA
Blood Omen 2	Adventure	Eidos
Burn Out	Arcade racer	Acclaim
Commandos 2: Men Of Courage	Strategy	Eidos
Conflict: Desert Storm	Adventure	SCi
Cricket 2002	Sports sim	EA Sports
Dark Summit	Extreme sports	THQ
Devil May Cry	Action	Konami
DNA – Dark Native Apostle	Adventure	Virgin
Drakan	Adventure	SCEE
Dropship	Strategy	SCEE
Ecco The Dolphin	Adventure	SCEE
Endgame	Light gun game	Empire
Eve Of Extinction	Action	Eidos
Everybody's Golf 3	Sports sim	SCEE
FIFA 2002	Sports sim	EA Sports
Good Cop, Bad Cop	Action	TBC
Jak And Daxter	Platformer	SCEE
Kelly Slater's Pro Surfer	Extreme sports	Activision
Klonoa 2	Platformer	SCEE
Moto GP 2	Arcade racer	SCEE
No One Lives Forever	FPS	EA
PaRappa The Rapper 2	Rhythm action	SCEE
Pirates Of Skull Cove	Adventure	EA
Pro Evolution Soccer	Sports sim	Konami
Police 24/7	Action	Konami
Rez	Shooter	SCEE
Rayman M	Platformer	Ubi Soft
Robot Wars	Action	BBC
Silent Hill 2	Adventure	Konami
Silent Scope 2: Dark Silhouette	Shooter	Konami
Shaun Palmer's Pro Snowboarder	Extreme sports	Activision
Sled Storm 2	Extreme sports	EA Sports Big
Smuggler's Run 2	Arcade racer	Rockstar
Splashdown	Extreme sports	Infogrames
Spyro The Dragon 4	Platformer	Universal
Star Trek: Shattered Universe	Space shooter	Interplay
Star Trek Voyager: Elite Force	FPS	TBC
Tony Hawk's Pro Skater 3	Extreme sports	Activision
Tribes 2	FPS	Universal
Wave Riders	Arcade racer	Eidos
Who Wants To Be A Millionaire 2nd Edition	TV tie-in	Eidos
WipEout Fusion	Future racer	SCEE
World Rally Championship 2001	Rally sim	SCEE
WTA Tour Tennis	Sports sim	Konami
WWF SmackDown! 'Just Bring It!'	Wrestling	THQ
Zombie Revenge	Adventure	Acclaim

2002 TBC	Genre	Publisher
Ace Combat 4	Flight sim	SCEE
Ape Escape 2	Platformer	SCEE
Black And White	God sim	EA
Capcom Vs SNK 2	Beat-'em-up	Capcom
Deus Ex	FPS	Eidos
Duke Nukem Forever	Adventure	Rockstar
Exo	Action	Infogrames
F355 Challenge	Racing	SCEE
Final Fantasy X	RPG	SCEE
Half-Life	FPS	Universal
Headhunter	Action	SCEE
Ico	Adventure	SCEE
Kingdom Hearts	RPG	SCEE
Mat Hoffman's Pro BMX 2	Extreme sports	Activision
Maximo	Platformer	Capcom
Max Payne	Action	Rockstar
Medal Of Honor: Fighter Command	Flight action	EA
Medal Of Honor: Frontline	FPS	EA
Metal Gear Solid 2	Adventure	Konami
Mike Tyson Boxing	Sports sim	Codemasters
Onimusha 2	Adventure	Capcom
Primal	Adventure	SCEE
Prisoner Of War	Strategy	Codemasters
Resident Evil: Gun Survivor 2	Light gun action	Capcom
Run Like Hell	Action	Interplay
SOCOM: US Navy Seals	Combat sim	SCEE
Spider-Man The Movie	Action	Activision
Star Wars Racer 2: Revenge	Arcade racer	Activision
State Of Emergency	Action	Rockstar
Stuntman	Arcade racer	Infogrames
SSX Tricky	Extreme sports	EA Sports Big
Tekken 4	Beat-'em-up	SCEE
The Getaway	Arcade racer	SCEE
The Lost	Adventure	Crave
The Simpsons: Road Rage	Arcade racer	EA
TimeSplitters 2	FPS	Eidos
Tomb Raider: Next Gen	Adventure	Eidos
Vampire Night	Light gun game	SCEE
Virtua Fighter 4	Beat-'em-up	SCEE

**Game release dates are correct at the time of going to press.*

KEY FPS – First-person shooter; R/S – Racer/Shoot-'em-up; RPG – Role-playing game

MOST WANTED

Michael Stevens from Poole reveals his most wanted Japanese games.

1 REZ (FORMERLY K-PROJECT)
Abstract 3D blaster of maniacal proportions. After-the-club gaming, anyone?
Release Date: November

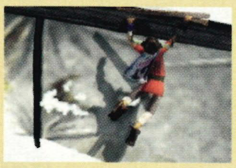
2 APE ESCAPE 2
Simians scarper as you endeavour to try and hoover their underwear.
Release Date: Early 2002

3 PARAPPA THE RAPPER 2
Return of the rhyming hound. Kick, punch, you all remember.
Release Date: December

4 FREAK OUT
The everyday story of one girl and her psychedelic scarf. Also features elastic nipples.
Release Date: September

5 KINGDOM HEARTS
Goofy gets profound as Disney collides head-on with the world of *Final Fantasy*.
Release Date: Late 2002

6 DARK CLOUD
Build villages that you've found hidden inside nutshells. Neato.
Release Date: September



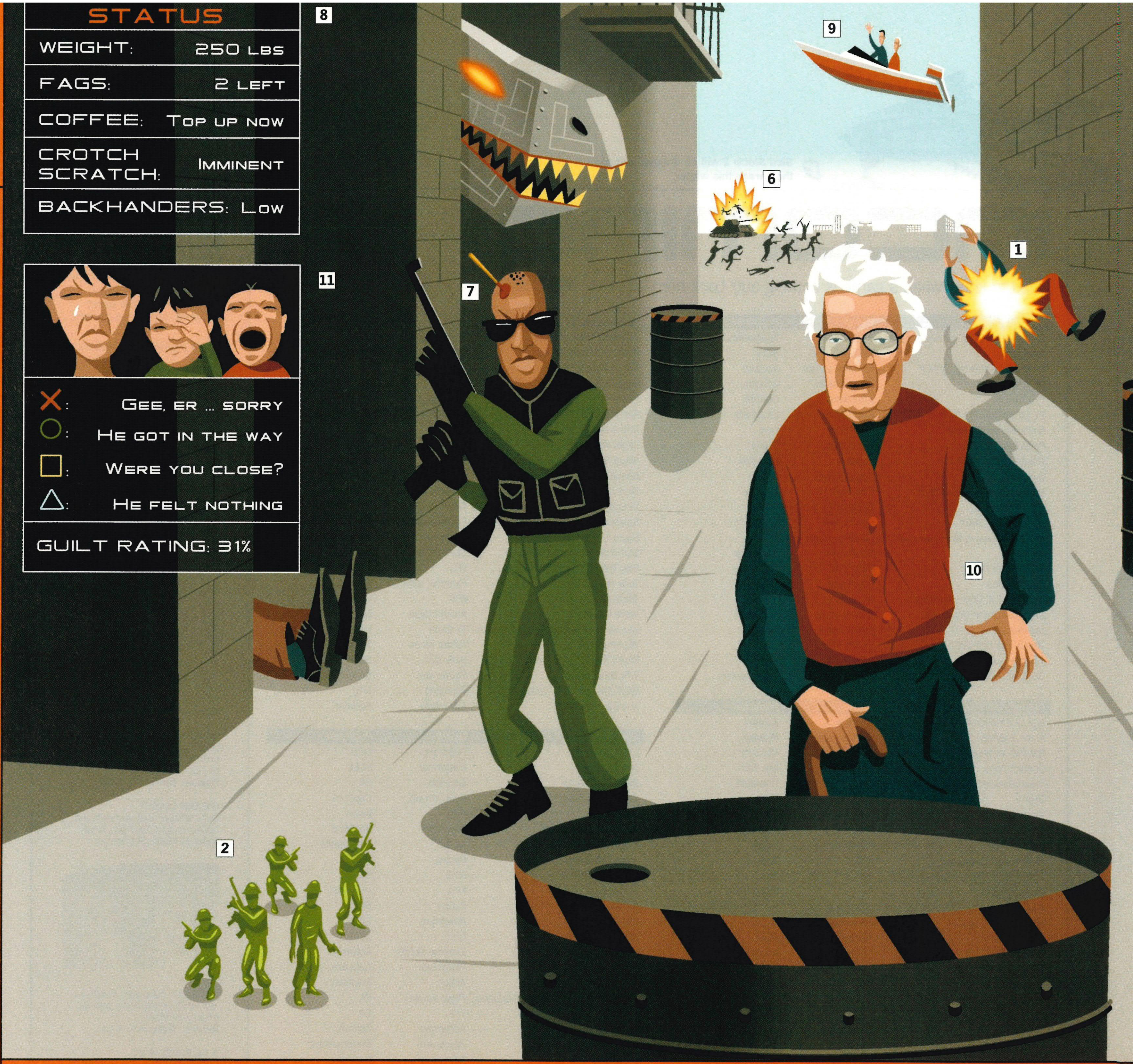
7 ICO
Mellifluous adventure starring a kid who's grown horns and his ghostly girlfriend.
Release Date: Nov 2001

8 GITAROO MAN
Startling stratocaster rhythm action romp – coming to the UK via Virgin, we hear...
Release Date: TBC

9 EVERYBODY'S GOLF 3
One tournament that Tiger Woods won't win.
Release Date: Oct 2001

10 YANYA KABALLISTA FEATURING GAWOO
Someone sign this bizarre boarding bonanza now!
Release Date: TBC

YOUR GO!
We want to know what your most wanted games are. Drop us a line with the games you can't wait for and and why plus a photo of yourself and we'll do the rest. **Most Wanted, *Official PlayStation 2 Magazine*, Future Publishing, 30 Monmouth Street, Bath BA1 2BW. Email PS2@futurenet.co.uk**



the beautiful game

OPS2 continues its search for the most brilliant PlayStation 2 games yet to be conceived. This month: The best light gun shooter ever.

1. SHOOT YOUR MATES

Let's begin with the most perfect (and topical) feature to include in any PS2 shooting game – especially for gamers in the good ol' US of A. Plug a USB-compatible camera into your PS2 to snap the faces of friends, foes and the famous, and then paste them into the game. Next, pump several rounds of virtual ammo into their faces…

2. BEST OF ENEMIES

Get all the greatest baddies from your fave videogames, including the zombies from Sega's *House Of The Dead 2*, the blood-sucking creatures from Namco's *Vampire Night*, the Nazis from *Medal of Honor* and hundreds of those green plastic military men from a certain dreaded never-ending PS2 franchise. Watch them disappear in a hail of bullets. Yeeesss!

3. LOTS OF GUNS...

The ability to plug in an armoury of USB weapons in addition to the excellent G-Con 2. These nifty gaming peripherals, all with force-kickback technology (for extra realism/bruised ribs), include flame throwers (with complimentary taxi voucher to nearest A&E), missile launchers, chainguns and huge anti-aircraft rocket defence systems (may need home assembly).

4. LIGHT GUN, CAMERA, INTERACTION!

The USB camera peripheral from Konami's *Police 24/7* senses body movements, thus enabling players to weave between ludicrously convenient oil drum/packing crate cover while dodging bullets. The camera could also be used to detect defeatist body language or futile martial arts posturing.

5. BLOODY REALISTIC

GoreTech™ shirt peripheral with blood charges linked to PS2. Now you can recreate all those famous failure-to-cheat-death scenarios, including *Bonnie And Clyde*, *Scarface*, *Reservoir Dogs*, *The Wild Bunch* and *Beaches*.

6. SILVER SCREEN SCENARIOS

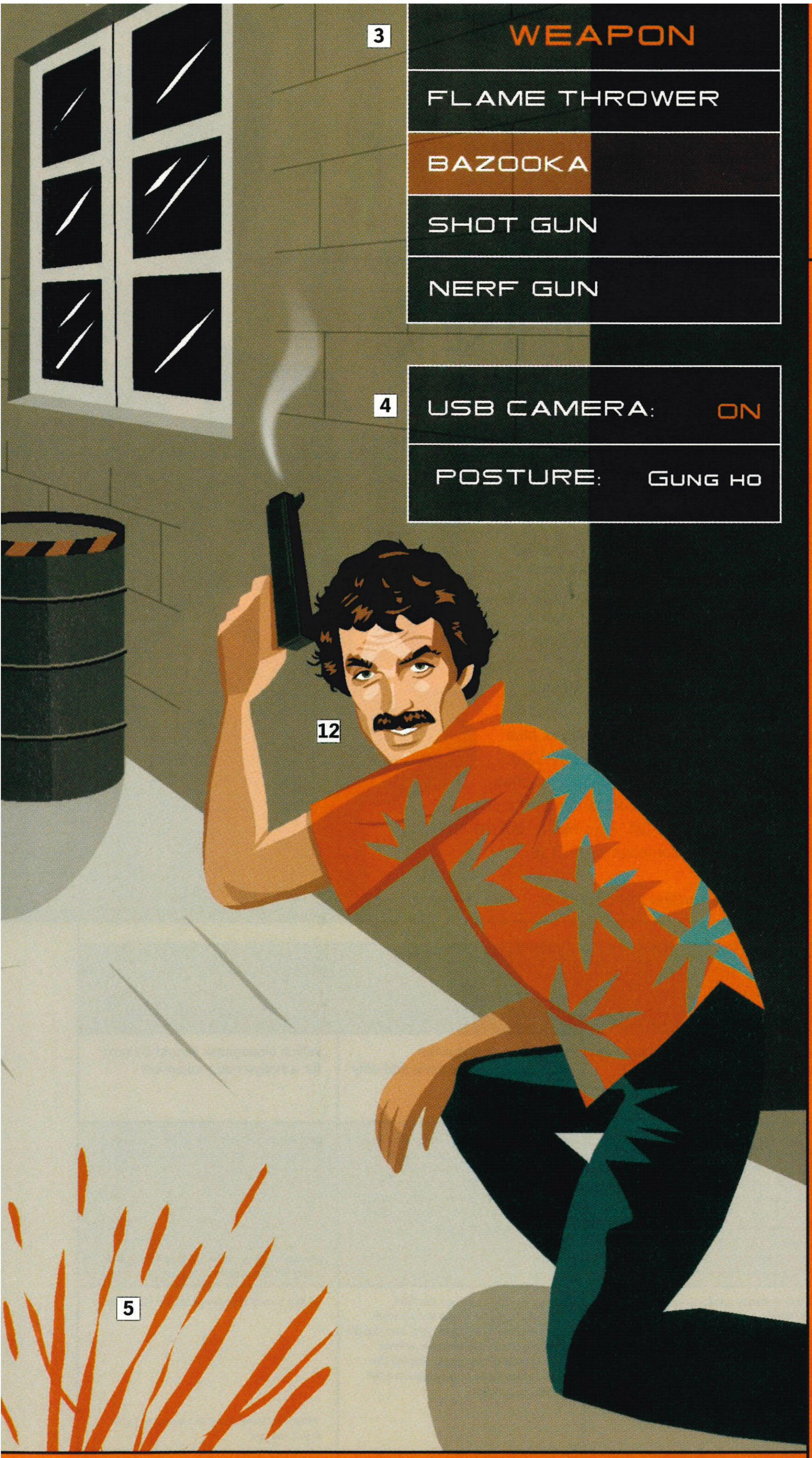
Bonus modes enable you to recreate action-heavy, gun-enhanced sequences from movie blockbusters, including the Endor attack from *Return Of The Jedi* (play with or against cuddly/irritating Ewoks), *Saving Private Ryan*, *Hard Boiled* and the classic *Starship Troopers [Classic? Jamie, see me – Ed]*.

7. AAAGHHHHHH! NO – AHHHH...

Family-orientated modes to fudge the whole shooting-people-in-the-face-for-points moral dilemma. To include Sucker Dart mode, Nerf Shooter and Custard Pie Showdown with extra "I'll get my Dad on you" insult-flinging modes.

8. MUST... CATCH... BREATH...

Crank up the realism with Unhealthy Cop mode, which gauges your consumption of Twinkies, Danish pastries, Colombian roast, fags and misappropriated narcotics and then factors in their effects on your performance.



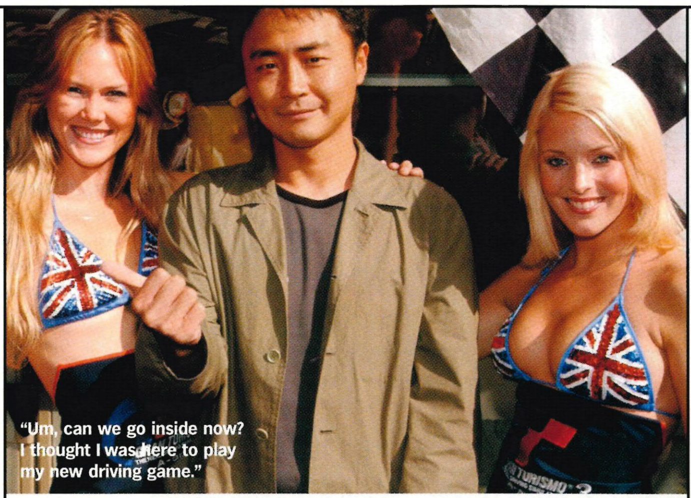
***light gun nirvana**
ILLUSTRATION: BEN KIRCHNER

9. VARIETY PACK
Gameplay rammed solid with diverse opponents and contrived action. Motor boat chases in landlocked cities, jet-pack assassins, cyborg dinosaurs and legions of ninjas all feature. In the first level.

10. REAL INTRIGUE
Option to play in Conspiracy mode where you start the game without knowing who's gunning for you and why. Unravel plot slowly as you try to establish whether you're being hunted by the FBI, MI6 or the WI.

11. GUILTY PARTY
If you shoot innocent bystanders, you are obliged to meet relatives and explain your gung-ho attitude and contempt for human life. Possibly undercut by providing glib justifications Bemani-style. Guilt rating will affect your accuracy in the following levels.

12. "I'M GETTIN' TOO OLD FOR THIS SHIT!"
Ability to choose celebrity buddy to partner you in missions. Confirmed so far: Crockett, Tubbs, Magnum PI, Murtaugh and famed *Dad's Army* coffin dodger, Clive Dunn. Although we're sure he's slipped away by now. They all have.


"Um, can we go inside now? I thought I was here to play my new driving game."

GT GLEE

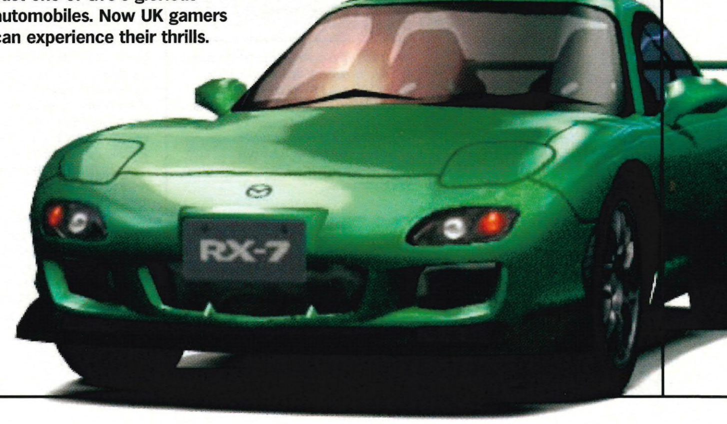
Gran Turismo 3: A-spec's London launch sees the PS2 'killer app' moving the masses.

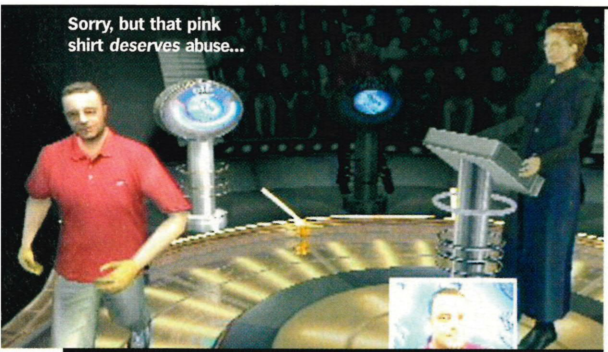
AS THIS ISSUE goes to press, the launch of *Gran Turismo 3: A-spec* has just met hungry UK gamers head on, sparking the kind of furore usually associated with blockbuster movie premieres and landmark album releases. Over its first weekend, the latest in the record-breaking driving sim series notched up sales of a staggering 120,000 units, which in turn lead to a 20% increase in sales of PlayStation 2s. Put another way, just three days after launch, nearly a quarter of all UK PS2 owners had bought the game.

The 20 July launch kicked off early with GT fans queuing outside HMV's flagship Oxford St store overnight, hoping to become one of the lucky first 50 people to scoop a free Logitech GT Force steering wheel with the game. But even those who failed to make the cut had a number of treats (quite literally) in store when the event got into full swing. Set up in the shop window, a 24 hour *GT3* challenge started at 9am and was kicked off by none other than series creator himself, Yamauchi Kazunori, who had flown in specially for the event. Also present were Page Three 'lovelies' and honorary GT girls for the day, Jo Hicks and Faye Lawson resplendent in spangly Union Jack bikinis. Less glamorous, but equally famous, was Taka from game-featured band Feeder, who was on the scene accepting challenges from all comers. Anyone who beat him around the track won a signed copy of the group's latest album, *Echo Park*.

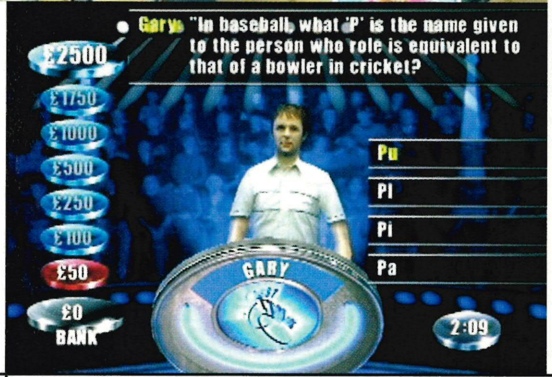
Despite a growing number of excellent PS2 games already in the shops, *GT3* is widely perceived as the entertainment system's first true 'killer app' and the upswing in hardware sales illustrates just how important the launch of a single game can be in the minds of potential gamers. The game also sets a high benchmark for games to come, which can only be a good thing for PS2 gamers whether they are driving fans or not. □ **PF**

**GT3* A-spec *is out now. See next month's HardCore for a full GT3 driving guide.*


Just one of *GT3*'s glorious automobiles. Now UK gamers can experience their thrills.



Sorry, but that pink shirt *deserves* abuse...



Gary: "In baseball, what 'P' is the name given to the person who role is equivalent to that of a bowler in cricket?
£2500
£1750
£1000
£500
£250
£100
£50
£0 BANK
Pu
Pl
Pi
Pa
GARY
2:09

THE PS2 LINK

TV's cruellest quiz, *The Weakest Link*, heads to PlayStation 2.

PS2 OWNERS BEWARE – there's a new game character about to terrify you in a way that the ungodly shapeshifters in *Silent Hill* or the lurching flesh-eating undead in *Resident Evil* can only dream about. Yes, it's Anne Robinson, host of the successful BBC TV quiz and now next-gen videogame, *The Weakest Link*.

The game allows up to seven people to play at once, recreating the dynamic and vicious teamplay that underpins the show. Anne Robinson herself appears digitized in the game and, according to the Head of Internal ATVI Studios Tom Heath, was fantastic fun to work with. "Anne was great and extremely willing to augment the script with even better put-downs... We've stacks of abuse from her."

The Weakest Link has 24 'real' characters possessing different voices, personalities and animation. There are also several modes of play, all including the option of drafting in computer opponents, plus a Championship Tournament that offers a grand prize of £1,000,000. So will the game leave players with the same bitter feeling of rejection as those poor TV contestants who have to do the 'walk of shame'? "It is a rather humiliating experience to be voted off in *TWL*," says Heath, "but the upside is that it's very amusing when it happens to someone else." ☐ **JS**

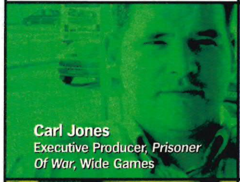
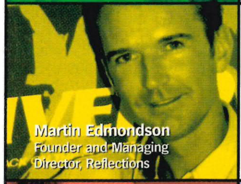
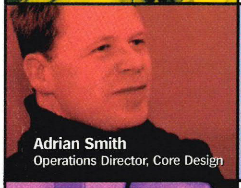
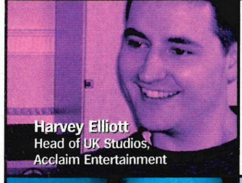
*The Weakest Link *is released through Activision this November.*

YOU ARE THE WEAKEST LINK. GOODBYE!
THE WEAKEST LINK
PlayStation

Must. Show. Respect. For. Ginger. Lady...

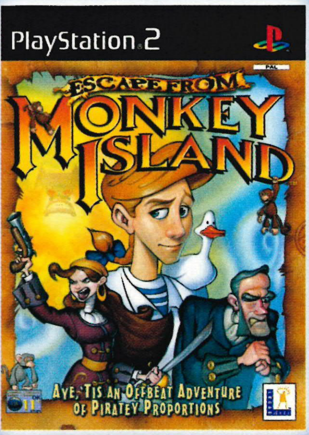
5x5

Every issue, we put five questions to five industry professionals.
This month: videogames and the movies

	With *Tomb Raider* and *Final Fantasy* now in cinemas, is more crossover between film and videogames a good thing?	**Are videogame-inspired movies more enjoyable than movie-inspired videogames?**	**Will videogames ever become as popular with mainstream audiences as movies?**	**What is your favourite videogame movie tie-in and why do you like it?**	**Which videogame should be next for a Hollywood makeover?**
 **Carl Jones** Executive Producer, *Prisoner Of War*, Wide Games	Absolutely. The aim of all the best videogame developers is to create games that immerse the player to the same emotional level as a great film. With *POW* it has always been our intention to create an interactive movie, with the player developing the plot through their actions, plus cinematic styling in camera work, music, characterisation and plot.	I think that movie makers and developers are now respecting the original product a good deal more, which should allow for films and games that better reflect the quality of the original. In the main, though, videogame-inspired movies have been far less enjoyable than movie-inspired videogames.	Totally. As videogame hardware becomes more prolific, it's likely that people will spend as much time playing games as they do watching films. Videogame sales make more money than cinema box office, and that's increasing every year, so logically games should eventually be more popular than films – but only if the playing experience is as simple and enjoyable as a good movie.	*Chicken Run* on PSone is really good and the first *Alien* title is a great example. The problem always comes when the game is cobbled together with a nod in the direction of the film, but is essentially a poor clone of some other title with a bit of additional licensing.	Well, obviously, *Prisoner Of War*. However, if you'd like a non-Wide Games answer, it'll have to be *Worms*. *Prisoner of War is due early next year and will be published by Codemasters [see p 52].
 **Martin Edmondson** Founder and Managing Director, Reflections	Anything which raises the profile of games in the mass market should be a good thing for our industry – or it would be if the films weren't so rubbish. From a game point of view it allows us to create games which are familiar to those who may not be used to playing them. The car chases in *Driver*, for example, were inspired by chases in films.	Not in my opinion. I can't think of any decent game-inspired movies, although to be fair there aren't many to choose from yet. Movie characters and themes, however, have lent themselves well to games in many instances and enhance the experience by making the action more believable and immersive. Who wouldn't rather play James Bond than 'Secret Agent X'?	We're certainly catching up, but ultimately, probably not. We suffer from split hardware formats which ultimately either limits the size of our market. Also film companies don't have to pay royalties to a hardware manufacturer and games are inherently more complicated than sitting down and watching a movie. Us 'oldies' are not very good with complicated things.	Has to be *GoldenEye* on the N64, basically because it was such a well-crafted game in it's own right, and not the all-too-typical case of movie licence tacked onto a crap game. Playing the 'real' James Bond only heightened the playing experience.	I'd like to see Hollywood tackle *Vib Ribbon*. *Reflections' Stuntman will be released for PS2 in May of next year.
 **Adrian Smith** Operations Director, Core Design	Our experience of the crossover has been a good one. The film has taken Lara's name – and that of *Tomb Raider* – well and truly to the mainstream. This was a chief objective for us when we signed the deal. We're happy with the movie as we worked closely with Paramount and our deal gave us a lot of approval regarding characters, product placement and plot.	I'd have to say, yes. Games inspired by movies never seem to really capture the action from the screen. However, it's great to see your game characters and environments brought to life. Obviously, once you step out of the realms of the game, characters gain a new dimension, which could potentially upset gamers.	I think we're already going in that direction as far as epic adventure games are concerned. These titles are constructed more like movies these days, with script writers, complex camera systems and so on.	Sorry to be boring, but so far it has to be *Tomb Raider*, since it is actually faithful to the games *[Um, hang on a minute – Ed]*. Though I haven't seen *Final Fantasy* yet...	*Devil May Cry*. *Core Design's Project Eden and Thunderhawk are both due for release in September through Eidos. For previews, see pages 22 and 30.
 **Harvey Elliott** Head of UK Studios, Acclaim Entertainment	Absolutely. The crossover between games and film is nothing new at all – think back to classic games such as *Ghostbusters* on the old 8 bit computers, or further back to the original *Star Wars* arcade machine. What is new is the increasing number of films that are built on an environment originally established by videogames.	This is completely subjective. When I buy a videogame, I'm spending £30-£40 on an experience I would want to last for many hours – movies are £5-£6 and for two hours. Personally, I think that both can be equally enjoyable within their specific environments, provided the creators don't get too hung up on recreating exactly what happened in the original form.	They already have. Take a look at the most recent sales figures of games versus those of movies. I think the days of the videogame-playing population being just a group of teenage boys with few friends have long gone, and the markets are already completely diverse.	It has to be *GoldenEye*, as the game really built on the whole James Bond experience established by the film. The game showed you things you'd recognise from the movie, but it didn't let itself get dictated to and it didn't force you into a linear route. The end result was one of the best Bond films translated into one of the best videogames.	Okay, so I work for Acclaim, but I'd absolutely love to see a *Turok* movie. It created a believable fantasy environment and gave you a hero with an awesome arsenal of weapons to use. A film company could build in a compelling storyline and stunning special effects to make a really superb movie. *Acclaim's Shadow Man: 2nd Coming will be unleashed in October.
 Matthew Huband Marketing Manager, Midas	Definitely. The gaming industry will enrich film, adding creativity to what is sometimes a predictable line-up of genres. Plus, film gives videogames a recognised brand on which to capitalise. As long as the two industries can feed each other without directly competing, then there's an exciting future.	I think so. In general, games coming from films tend to be part of the whole merchandising package, whereas films from games are fulfilling a desire in the gaming public. Exceptions to this are the Bond games – *GoldenEye* is still one of my favourites.	Soon. With the advent of online gaming, as well as some truly immersive and interactive experiences delivered via new hardware and the continuing innovation of developers, we will actually become part of the games we play. Rather than spectating on moving images we'll be creating them around us.	As I said above, I love *GoldenEye*. It's just such an excellently conceived and executed game.	Our *Dynasty Warriors 2* would make an epic movie, with Chinese history unfolding across spreading battlefields. Another is *Silent Hill 2* – the demo I saw was as chilling as any horror movie. *Operation Winback is out now from Midas.

HMV

seriouslyaddictive...


PlayStation 2
Escape from Monkey Island
Aye, 'Tis an Offbeat Adventure of Piratey Proportions

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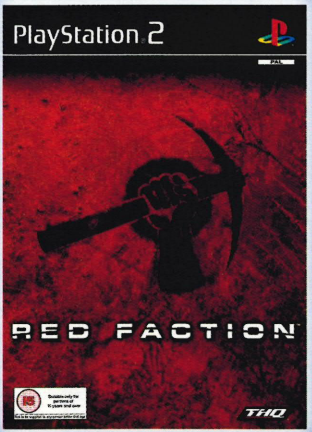
PlayStation 2
RED FACTION
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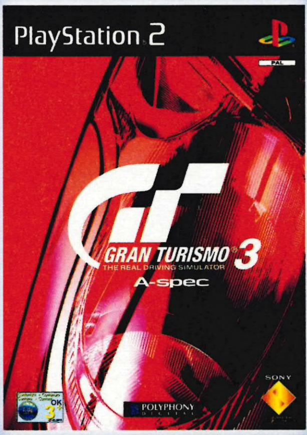
PlayStation 2
GRAN TURISMO 3
THE REAL DRIVING SIMULATOR
A-spec
SONY
POLYPHONY

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GRAN TURISMO 3 A-SPEC

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9/10 Official PlayStation 2 Magazine.

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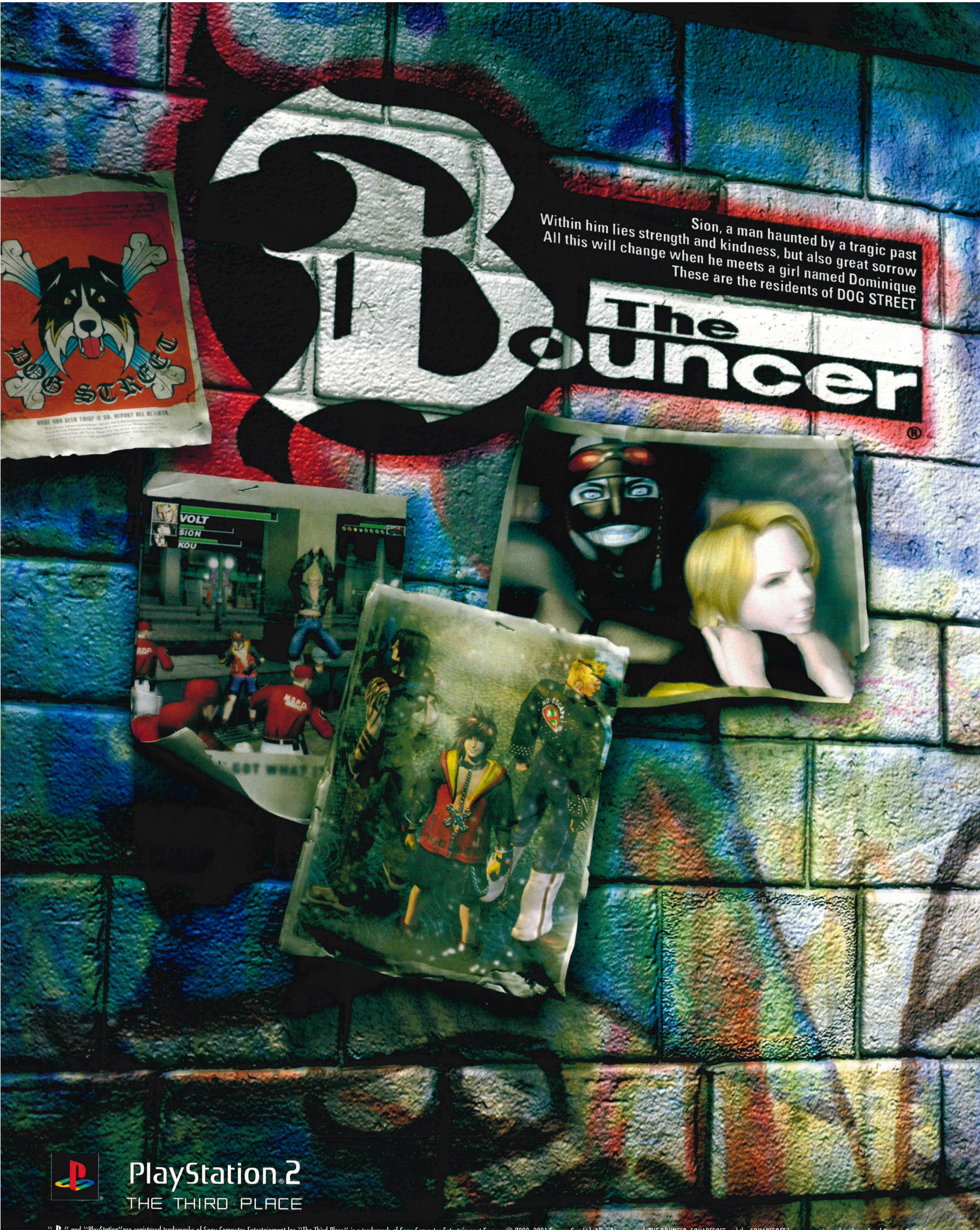
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PlayStation 2
THE THIRD PLACE

Sion, a man haunted by a tragic past
Within him lies strength and kindness, but also great sorrow
All this will change when he meets a girl named Dominique
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DAYLY COE
Mikado's New Policy
"Revolutional Progress"
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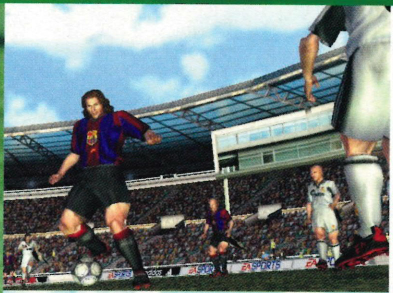
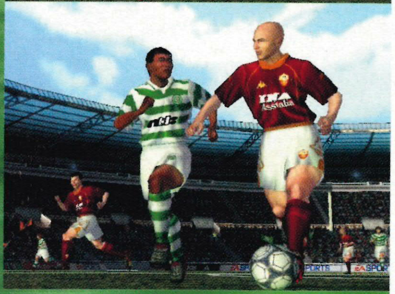
STREE
SQUARESOFT

WORDS: SAM RICHARDS/PHOTOGRAPHY: SIMON LEIBOWITZ

THE BIG KICK_OFF

***FIFA 2002*, the latest in EA's football sim series is undergoing some of the bravest gameplay changes seen in its history. The big questions now are what exactly is new and – more importantly – how it will stand up to Konami's much-lauded but yet-to-be-released *Pro Evolution Soccer*. *OPS2* travelled to France to see what's 'in the game'...**





An unprecedented number of licences have been secured to ensure every shirt sponsor is present and correct.

As the curtain is raised on what promises to be the most tightly contested Premiership in years, Man Utd are set to face their first real challenge for the title in the shape of hotly tipped triple cup winners, Liverpool. Meanwhile in the videogame world EA Sports' domineering *FIFA* franchise is anticipating a bruising encounter of its own. Konami's *ISS* series is about to come of age with the release of *Pro Evolution Soccer* (*Winning Eleven 5* in Japan), but *FIFA* is poised to equalise dramatically by reinventing its gameplay. We've got quite a match on our hands.

Since the mid-Nineties, EA has released a *FIFA* game every Christmas, steamrollering the other footie game pretenders in terms of sales each time out. Recently, complacency set in: successive updates became barely distinguishable and consumer patience began to wane. At the same time, Konami's less-trumpeted *ISS* series has been steadily gathering fans via word-of-mouth and persistent critical acclaim to the extent that *Pro Evolution Soccer* (a PS2 update of the highly-acclaimed PSone title, *ISS Pro Evolution*) is now one of the most highly anticipated games on PS2.

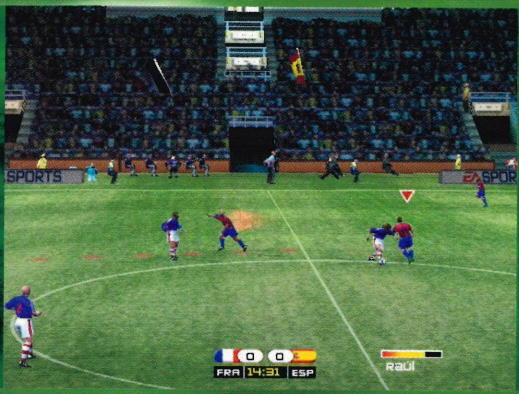
EA has seen the challenge coming. It knows *FIFA* must be adapted if it's to survive. The motto for *FIFA 2002* is 'reinventing the beautiful game'. The simplistic gameplay model that has remained relatively constant to the *FIFA* experience through annual iterations of the franchise is finally being overhauled.

FIFA's Canadian creator over at EA Sports in Vancouver is taking a brave step. Previous *FIFA* games have been characterised by a straightforward passing system, with simple taps of the pass button directing the ball directly to the feet of a team-mate. *FIFA 2002* will feature what the developer believes to be a more realistic, representative passing model. This will require you to accurately judge the weight and direction of your pass, whether along the ground or in the air. With skill, there's no reason that you shouldn't be able to drop the ball in any spot on the pitch you wish.

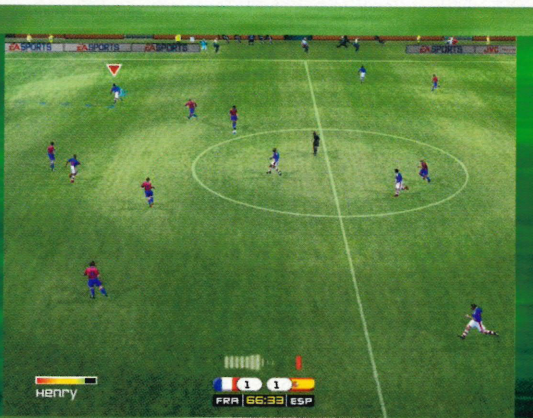
Naturally, the freedom now afforded you would be worthless without a similar overhaul of *FIFA*'s AI. It's fortunate, then, that your team-mates in *FIFA 2002* can now make searching forward runs to collect through balls, and you can even prompt these runs yourself. One-two passes are possible, and use of the bottom shoulder buttons applies bend to long passes, crosses or shots.

SIMPLE PRECISION

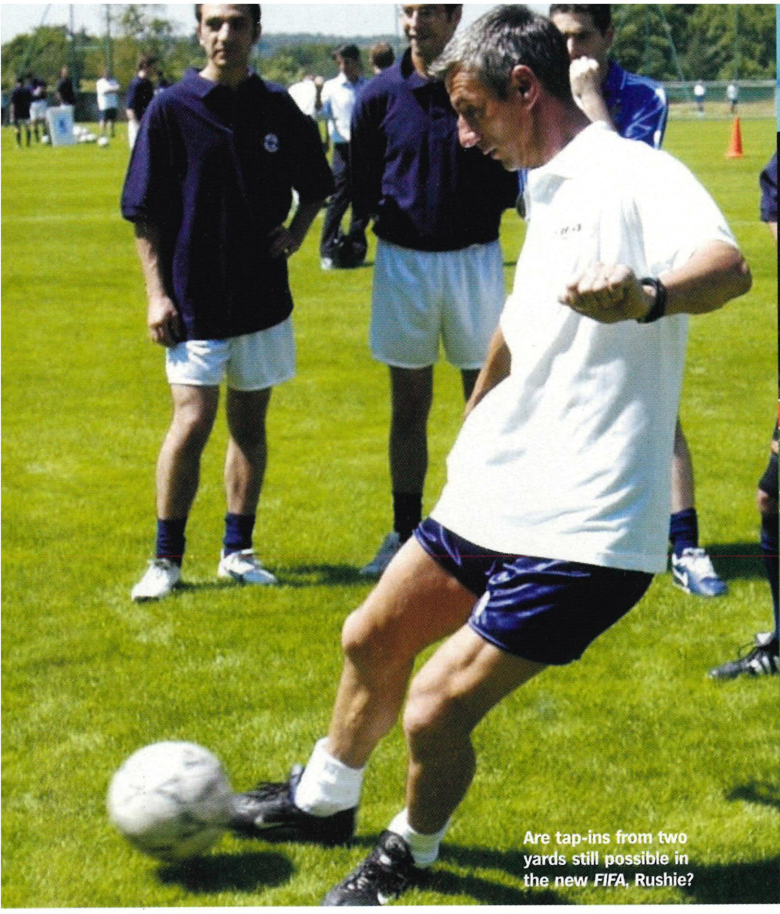
OPS2's first play of *FIFA 2002* immediately reveals how these changes alter the whole complexion of the game. The simplistic dynamic of before is decimated. Instead, accurate and satisfactory passing takes more than a few matches to master. Can you sprint down the wing, whip in a cross and burst the net every time? Not any more. Consequently, the ludicrous 6-5 scorelines of old are set to become about as rare as they are in real life. Splitting the defence apart with a perfectly weighted through pass is now the optimum approach – even then it's advisable to put a little bend on the resulting shot to beat the improved 'keepers.



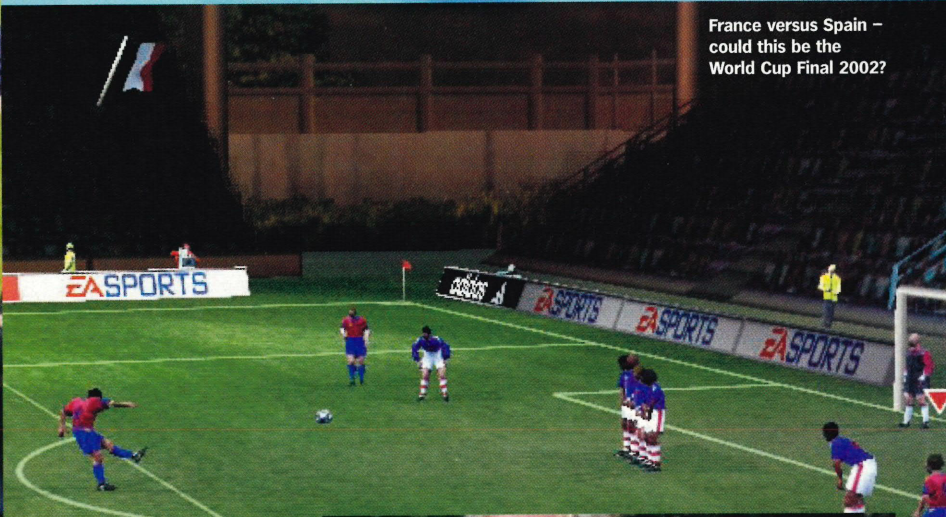
THE THROUGH BALL
Now you're able to weight passes exactly, the through ball becomes a vital element of the game. Team-mates make runs into space, signalled by the line of coloured dots and the raised arm.



THE LOFTED THROUGH BALL
Team-mates will find space in all areas of the pitch. Sometimes you'll be able to pick them out with a long ball. Naturally, the weight of the lofted pass is crucial.



Are tap-ins from two yards still possible in the new *FIFA*, Rushie?



France versus Spain – could this be the World Cup Final 2002?

The downside of such reliance on precision play is that you're quickly tempted to resort to old habits every time you find your passes being intercepted. For example, you can still easily bamboozle the opposing defence with mazy end-to-end dribbles in order to earn yourself goalscoring opportunities. The developer claims that tackling will be made easier in order to thwart anyone who attempts to rely on such party-pooping tactics, but balancing the need for approachable play with the desire to create a football game that also boasts true depth is EA Sports' admirable dilemma.

EA's games have always come with glossy presentation and *FIFA 2002* is no different. Making use of well over a hundred separate licences in order to have the real players, playing for the real teams, in the real strips, in the real stadiums, in the real competitions, *FIFA 2002* will again trounce its competitors.

It's obvious that EA's work means *FIFA* will finally compete in gameplay terms with Konami's forthcoming *Pro Evolution Soccer*. In the way that Fergie may need to tinker considerably with Man Utd to ensure continued supremacy, EA is doing exactly the same with *FIFA*. □

//EA has seen the challenge – it knows *FIFA* must adapt to survive//

Q&A

BILL HARRISON

***FIFA*'s Franchise Producer talks sweet spots, double-decker buses and compares football games to fine wines.**

How long have you lived with *FIFA*?

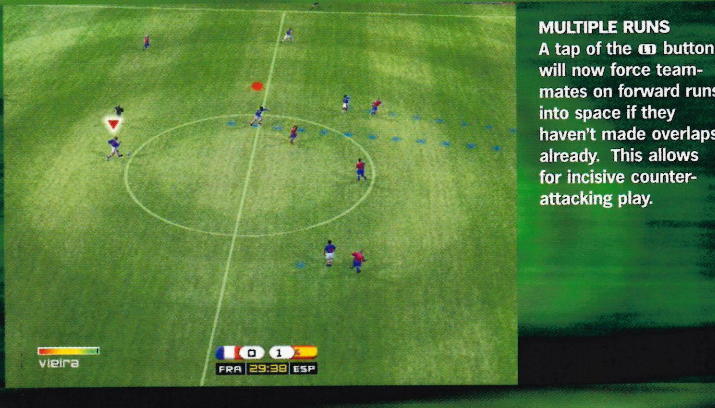
I worked on the second *FIFA* game – *FIFA '95* on the MegaDrive, – and also *FIFA 3DO*, which was a great game on a failed console. After a period away, I returned to EA Sports last year.

Why choose now to reinvent the gameplay?

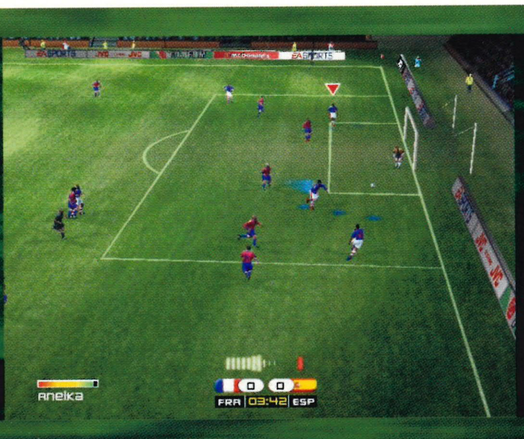
FIFA's core game engine was essentially developed in the mid-Nineties. It was leaps and bounds above anything at the time, and with *FIFA 3DO* we ushered in the era of 3D football games. *FIFA* was once revolutionary in the way that it provided the first polished simulation of football. In the early days we found that the strength of the engine was such that the more obvious improvements we could make each year were in the avenue of production values – presentation, visuals, audio. This decision wasn't a question of wanting to remain stagnant, but of prioritising our approach.

And obviously it's an approach which has worked...

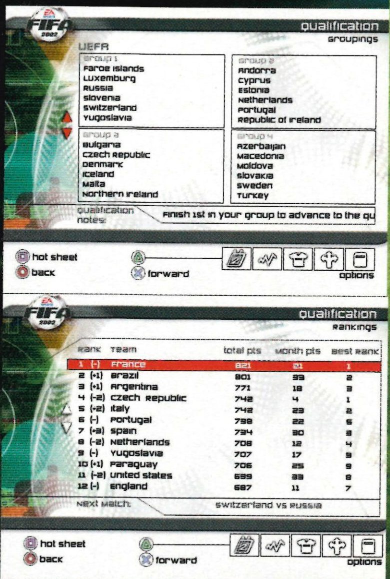
Sure. But for us, the developer, we're not particularly motivated by commercial success. For us it's about the quality of the game. The time had been coming to take a look at the gameplay. We're not insensitive to press feedback and we're not insensitive to focus testing – we'd be bullish to ignore



MULTIPLE RUNS
A tap of the L1 button will now force team-mates on forward runs into space if they haven't made overlaps already. This allows for incisive counter-attacking play.



THE CURLED CROSS
The bottom shoulder buttons are utilised to add swerve to a lofted pass or cross after the ball's been hit. Curling crosses away from the keeper is a particularly effective strategy.



qualification
groupings

UEFA

group 1
faroe islands
luxemburg
russia
slovenia
switzerland
yugoslavia

group 2
andorra
cyprus
estonia
netherlands
portugal
republic of ireland

group 3
bulgaria
czech republic
denmark
iceland
malta
northern ireland

group 4
azerbaijan
macedonia
moldova
slovakia
sweden
turkey

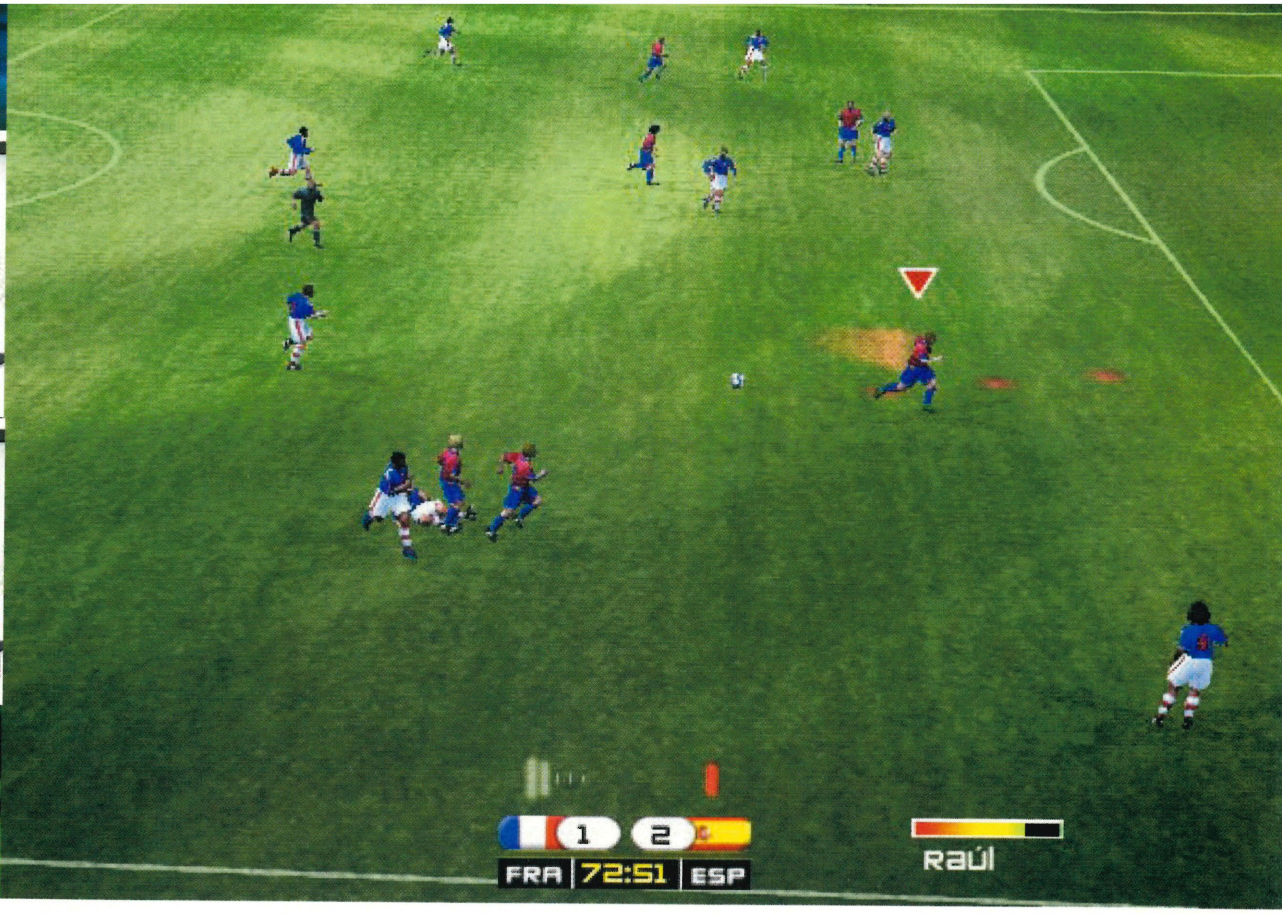
qualification notes: finish 1st in your group to advance to the qu

qualification
rankings

rank	team	total pts	month pts	best rank
1 (-)	france	821	21	1
2 (+1)	brazil	801	33	2
3 (+1)	argentina	771	18	3
4 (-2)	czech republic	742	4	1
5 (+2)	italy	742	23	2
6 (-)	portugal	738	22	5
7 (+3)	spain	734	30	3
8 (-2)	netherlands	708	12	4
9 (-)	yugoslavia	707	17	9
10 (+1)	paraguay	706	25	9
11 (-2)	united states	699	33	8
12 (-)	england	687	11	7

next match: switzerland vs russia

Current world rankings have been taken into account when formulating team stats – but England below the USA?



criticisms. There was significant demand for a change. Also it's a good time in the development cycle, the second wave of PS2 software. In short, *FIFA*'s number came up.

However, we had to contend with a paradox – *FIFA* has a huge following who we don't wish to alienate so we've spent a great deal of time agonising over the adjustments. We felt that we made a very significant mark with the presentation values of *FIFA 2001*, and what we wanted to do this time was extend ourselves and try to make the game better in a more fundamental manner.

How brave is your decision to reinvent the passing system that was previous the essence of *FIFA*'s simple playability?
With *FIFA 2002* we give you the ability to put the ball exactly where you want and that means direction, pace and swerve. You can do it along the ground or in the air. One-twos and through balls are available as well. It sounds like we've built something entirely new but the reality is that we've *unlocked* options that have been there all along. We've liberated the gameplay. We feel that this is a progression, not a radical change. Therefore I don't think we will alienate the core *FIFA* fanbase, or even alienate those potential new users who aren't hardcore gamers. The mantra we have is: five minutes to understand and enjoy, a lifetime to master. It's about depth.

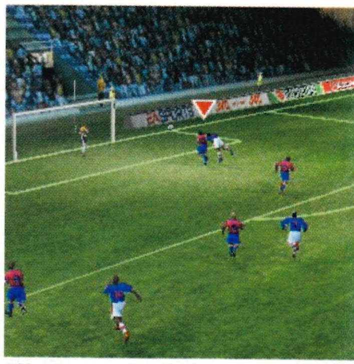
> **//"In *FIFA 2002* you have the ability to put the ball exactly where you want"//**

When playing can you really feel the difference between specific teams and players?
We like to think of *FIFA* as getting as close as we can to a simulation within the remit of an entertainment product. Our player attribute database is huge. More than ever, formation, tactics and style of play are important factors. You may want to employ stronger players on a wet, heavy pitch for example.

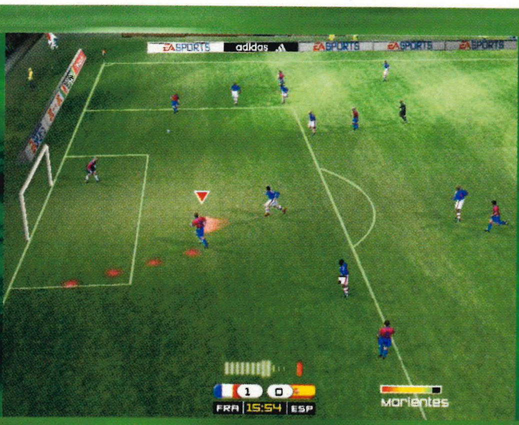
What about the infamous skill moves? Your game demonstration did include players performing Higuita's scorpion kick.
Well this is where my phrase 'entertainment product' comes in. If you take the glass-half-empty stance, you could say that *FIFA* contains a few play features that don't occur with such frequency in the real world, but this is entertainment and sometimes we need to accelerate reality. Still, I challenge anyone to score a bicycle kick with regularity in *FIFA 2002*.

Players of past *FIFA* iterations have exploited the more limited AI to discover 'sweet spots', but we've exerted tremendous pressure to close those loopholes. Yes, *FIFA* does stretch the bounds of reality for the sake of a user experience, but I don't think that's a bad thing.

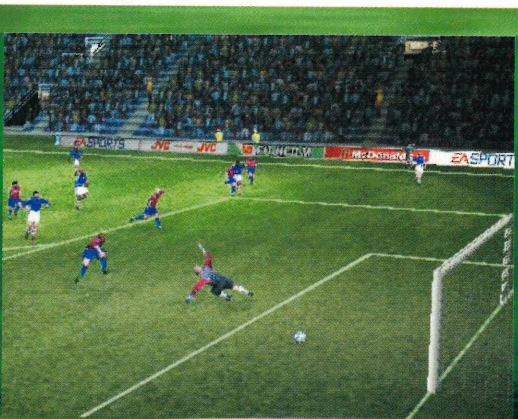
Many aspects of the gameplay have changed, but why have you decided to leave the set piece situations as they are?
We've had to prioritise our development time. I think *FIFA*'s set pieces give a range of options to the player which are fairly representational of those that are available in a real world set-



Did you ever see a diving header like this in *FIFA 2001*? We think not.



THE POWER BAR
FIFA 2002 now features an *ISS*-style power bar at the bottom of the screen. This can be used to accurately judge the weight of passes, crosses and shots.



GOALKEEPER AI
Keeper intelligence is much improved. In *FIFA 2002* they won't always be susceptible to the same type of shots and are far more willing to race off their line. Of course, they don't *always* get the ball...

PRO REVOLUTION

Re-inventing the beautiful game with the help of Ian Rush, Mark Lawrenson and Lothar Matthaus.

EA Sports doesn't do anything by halves. Launching *FIFA 2002* it decided to go straight to the home of football – no, not Wembley, but the Centre Technique National Fernand-Sastre at Clairefontaine in France, the centre of excellence that has sired a significant proportion of the current World Cup and European Championship winning team. The remit was to get a bunch of videogame journos practising the kind of skilful techniques newly implemented into *FIFA 2002*, and so *OPS2* found itself knocking down cones with Ian Rush, dribbling with Mark Lawrenson and bending free kicks with their ex-Liverpool team-mate Craig Johnston, while all the time a stony-faced Lothar Matthaus implored us to work harder, apparently trying to exact singular revenge for Bayern Munich's 1999 European Cup defeat.

Italian national supremo Giovanni Trapattoni was there, too, although he restricted himself to wandering around mercurially as a man with seven Serie A titles under his belt is entitled to do. Lawrie McMenemy (Southampton and Northern Ireland) and Alan Ball (Man City and Portsmouth) followed behind, taking furious notes. Highlights of the day for *OPS2* involved firing a skidding 25-yarder past Spanish number one Iker Casillas (admittedly with the aid of a handily placed divot) and having Craig Johnston talk through *his entire scrapbook of post-Predator inventions* in the bar afterwards. It remains to be seen whether this brush with the pros will improve the fortunes of *OPS2*'s five-a-side team – we'll keep you posted.

Left to right: Johnston, Rush, Ball, Trapatoni, McMenemy. Inset: Lothar Matthaus wishes he was somewhere else.

piece situations. There wasn't such an impetus for us to change this aspect of the game.

How can you combat the player's rejection of your new passing system in favour of just dribbling through on goal, particularly if that tactic yields quicker rewards?

It's a natural reaction. We don't want the loyal *FIFA* player to feel that they're back at square one with the new game, so we've deliberately left aspects of previous games in there. The likelihood is that you may be able to succeed using old methods on Amateur setting, but if you want to play the *real* game, you'll have to master the new passing system. Our brand new AI models allow us this level of flexibility. Learning the new system is not some medicine you have to take with the product – it'll be like enlightenment. You will see the computer-controlled team using advanced passing techniques to tear you apart and when you turn round and use those moves against the computer, it'll be an epiphany.

So what do you think about Konami's challenge with *Pro Evolution Soccer*?

I play it all the time. Everyone on our team does. It's a great game. *FIFA 2002* is a great game. The world is better for having two great football game series; it has forced both sides to be more inventive and the player benefits. The games are like two different wines: each has a different character, a different bouquet. *Pro Evolution Soccer* is not a threat to us any more than a Bordeaux is a threat to a Côtes Du Rhône.

What are *FIFA*'s distinct qualities?

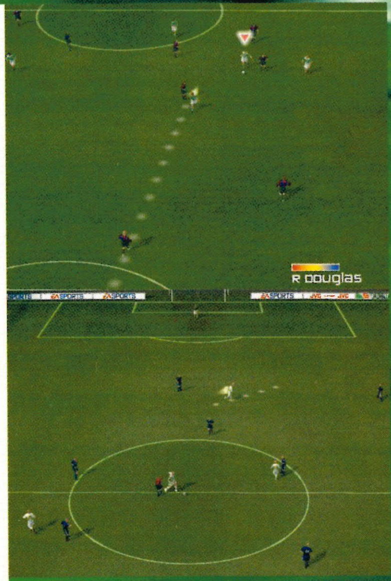
FIFA is a broad-appeal game. It has instant appeal for players who may not be gamers – who may not even be football fans. Traditionally, *FIFA* excels at cut-scenes and overall presentation value and I think that still stands. Now we believe that *FIFA 2002* has a passing system for 2002 while *Pro Evolution Soccer* is essentially a year-old game.

And you're sure you didn't find yourself borrowing any of the ideas from Konami's series?

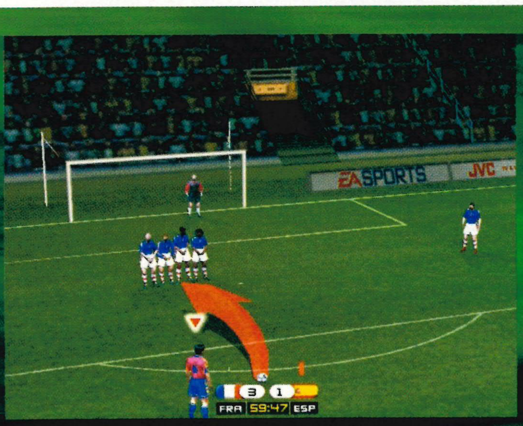
Is our passing model an *answer* to *ISS* in some way? Hmmm... the reality is that we wanted to improve our game, and it makes sense that we would improve the areas perceived as deficient, which incidentally are the areas where Konami's series is perceived to be superior.

***FIFA* is developed at EA Sports Canada, so what do a bunch of Canadians really know about football?**

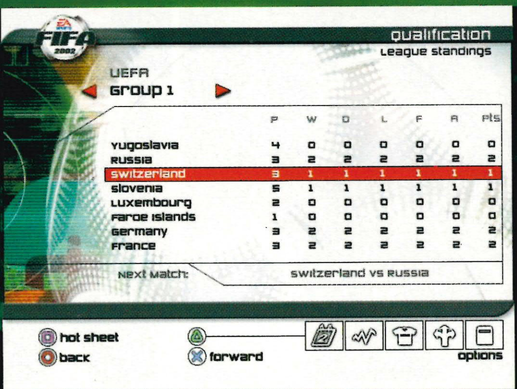
We're not just Canadians: we come from a place called British Columbia, where there are red double-decker buses and red phone boxes and where we do call football *football* and not *soccer*. It's not a sport taken lightly over here – back in the days of the North American Soccer League, Vancouver Whitecaps won the title with a team featuring a bunch of European players. We know football, we know the culture. We get two full Premiership matches on TV a week, plus the Champions League. In fact, Vancouver probably knows a great deal more about Britain than Britain knows about Vancouver. ☐



The top-down camera angle emphasises the importance of runs into space to the new-look *FIFA 2002*.



SET PIECES
EA hasn't changed everything in the game. At free kicks, corners and throw-ins, the familiar red arrow will be making its customary appearance.



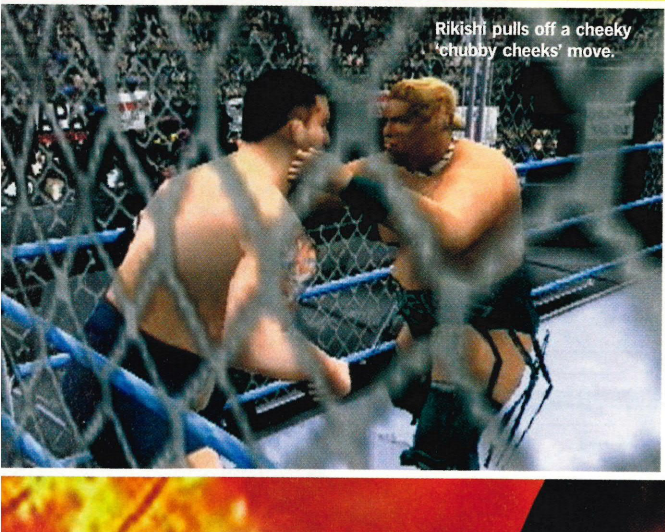
qualification
League standings

UEFA
Group 1

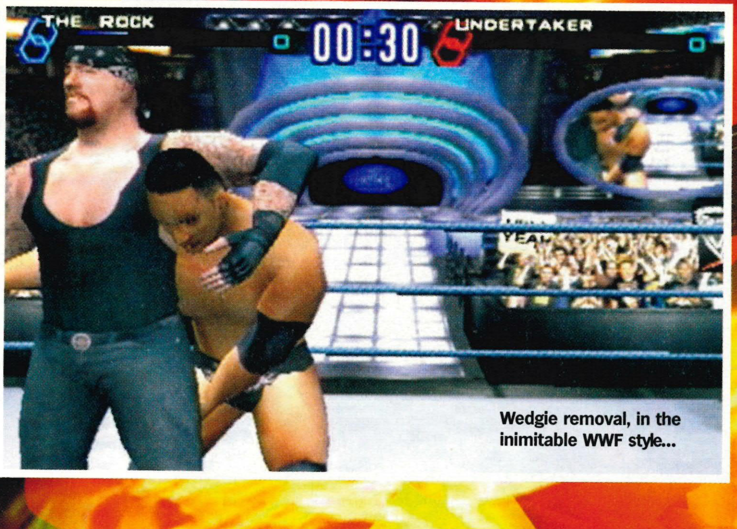
	P	W	D	L	F	A	Pts
Yugoslavia	4	0	0	0	0	0	0
Russia	3	2	2	2	2	2	2
Switzerland	3	1	1	1	1	1	1
Slovenia	5	1	1	1	1	1	1
Luxembourg	2	0	0	0	0	0	0
Faroe Islands	1	0	0	0	0	0	0
Germany	3	2	2	2	2	2	2
France	3	2	2	2	2	2	2

Next Match: Switzerland vs Russia

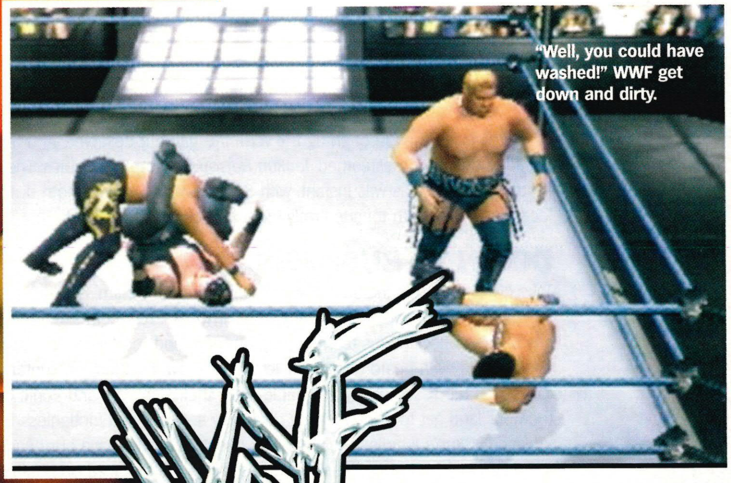
ROAD TO THE WORLD CUP
Club teams are included but *FIFA 2002*'s emphasis is on the international sides. You can attempt to guide your team through the World Cup qualifying process, trying not to lose at home to Germany along the way.



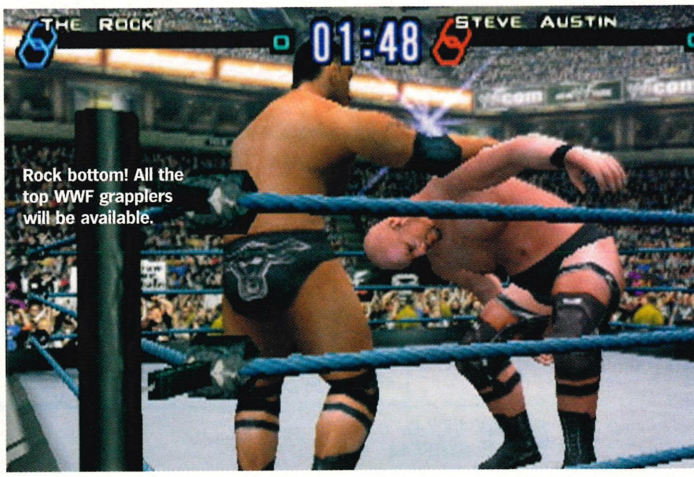
Rikishi pulls off a cheeky 'chubby cheeks' move.


THE ROCK
00:30
UNDERTAKER

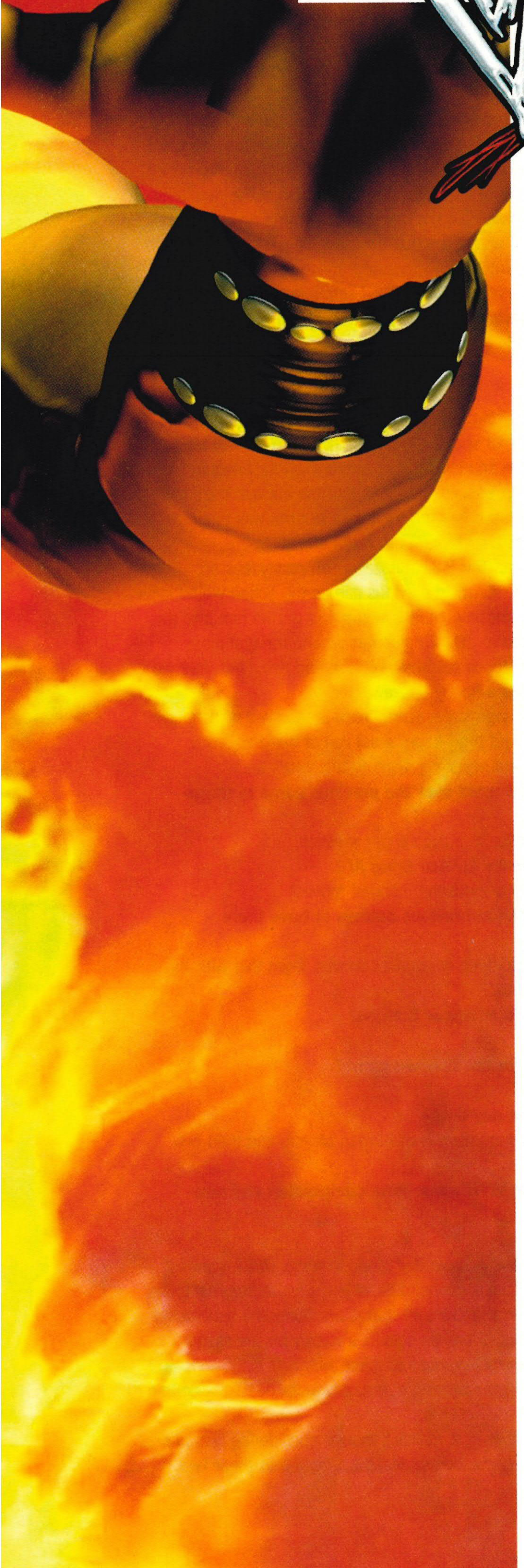
Wedgie removal, in the inimitable WWF style...



"Well, you could have washed!" WWF get down and dirty.



Rock bottom! All the top WWF grapplers will be available.



WORDS: PAUL FITZPATRICK/MAIN PHOTOGRAPHY: CHARLES PERTWEE

KING OF THE RING

Sports entertainment, Spandex soap opera, choreographed nonsense. Whatever you call it, the World Wrestling Federation is a multi-million dollar phenomenon. Now, with two huge PSone hits to its name, THQ's *SmackDown!* series is up for the next-gen crown. *OPS2* visited Japanese developer Yuke's and got to grips with *WWF SmackDown! 'Just Bring It!'*

The Japanese really like their wrestling. Any doubts on that score are dismissed the moment you enter Korakuen Hall, the sport's national arena, nestling in the shadow of the massive egg-shaped Tokyo Dome stadium in the northwest of *the* original megalopolis. Start the five storey schlep up to the main wrestling hall and as your eyes become accustomed to the staccato buzz of the strip lighting, you're confronted with layer upon layer of graffitied walls, floors and ceilings. Kanji and doodles bleed into haphazardly scrawled English text; all messages, taunts and boasts shouting out to other wrestling otaku from previous bouts held in this nicotine-stained temple to the Spandex arts.

An hour later and the predominantly suited and booted audience go uncharacteristically mental as 188 sinewy cms of New Japan Pro-Wrestling Champion strides into the arena, to the brutally-abrasive power chords of his PA-pumped theme music. Keiji Mutoh is here to defend his Triple Crown Championship, and the apprentice charged with the job of holding onto the three belts during the match fumbles nervously with the clasps as the reigning champion stares out his strutting opposition. The Japanese may well be serious about wrestling in their own way but this guy is 110 kgs of distilled wupass, with a shaved head and a smile exclusion zone from the neck up. Sure, he's wearing Lycra leggings and patent leather boots but it's a pretty safe bet that this guy doesn't get the piss taken out of him much.

But back up just a minute. This isn't the World Wrestling Federation. What has this got to do with the firework-shot frenzy of the US of A's favourite spectacle sport and multi-million dollar cartoon carnage business? Well, whereas publisher THQ is as American as rednecks, pick-up trucks, and yes, the WWF, *SmackDown! 'Just Bring It!'* is – like its predecessors – a child of the East. And we're not talking New Jersey here. No, Downtown Yokohama to be precise. That's where series developer Yuke's is based and where a collection of hardcore wrestling nuts are busy crafting a new *SmackDown!* from pure pain. We packed our bags.

CREATING A LEGEND

When THQ took on the license from Acclaim in 1999, the franchise was yet to yield a game that captured the sheer spectacle (and financial return) of the live and televised WWF events, executed with gleeful melodrama since Hulk Hogan's 1985 heyday. This was, in part, down to a control system that went for gameplay complexity, but that more often than not compromised both the accessibility and the histrionics sought by wrestling fans looking for a faithful console incarnation of this sports entertainment par excellence. Enter Sanders Keel, THQ Producer, lifelong fan of WWF and wrestling game nut. To his mind there was only one

→

company up to the job of giving the WWF the game it deserved. And that was Yuke's, Tokyo-based coders of the esteemed *Toukon Retsouden* grappling series. The hike in quality Yuke's brought to the series was instant, with *SmackDowns 1* and *2* both dishing out full-on in-yer-face fight action with tongue firmly in tanned cheek throughout.

DOWN TO BUSINESS

Take one look at the incredibly well-ordered and airily calm, open plan spread of Yuke's offices (not a plaid workshirt, beer can or empty pizza box in sight) and it's hard to imagine any of this conscientious team of programmers and modellers ensconced behind their work stations has even heard of Triple H, let alone know it's short for Hunter Hearst Helmsley. Indeed, as the assembled press cattle leave their Campers and ironic Converse hightops by the door (and get to grips with the decidedly softcore and frictionless Burberry-print slippers provided), there's a collective, unspoken question mark above our heads. Have we come to the right place? Even the life-size cut out of The Rock placed on bouncer duties outside the conference room looks like it's dusted on a regular basis. This incongruous atmosphere is compounded when the core programming team file into the demonstration room and quietly take their seats without the slightest jostle or playful headlock. Then the lights go down and all hell breaks loose.

Bowel-loosening shorts metal crashes from the surround sound, and the huge oval entrance to the *SmackDown!* arena fills the screen. Suddenly the slasher-masked Kane and the plain grim-looking Undertaker swagger onto the ramp. Fluid camera movements sweep us to the ring where Triple H and Stone Cold Steve Austin stand, facing off at the new arrivals with palpable distaste. Kane and the Undertaker are halfway down the ramp and a serious case of goosebumps has kicked in before it hits home that this hasn't been taped off cable. By the time Stone Cold and Triple H sweep under the ropes and abandon the canvas to their strutting opponents, there's at least one new WWF convert sitting in the room and it's clear that *this* is where the Yuke's team's hardcore passion for wrestling finds its vent. But there's no time to catch our collective breath.

BIG AREA

Via our interpreter, *WWF SmackDown! 'Just Bring It!'*'s lead Game Designer Toshihiko Kitazawa, proudly announces that he's going to show us a new 'gimmick'. A six-way tag match kicks off at 50fps. Even without all the shadowing and ambient pyrotechnics in place, the game's visuals are already trampling its predecessors' looks into the canvas. The wrestlers' trademark moves look heavy and punishing on their own, but the way the victims grimace and double over when floored adds a melodramatic world of pain to the proceedings. Now for the 'gimmick'. Playing as The Rock, Kitazawa-san neatly flips an opponent out of the ring and keeps up the assault. In previous games the action would loiter ringside. Not here. Suddenly the People's Champion lifts his victim and throws him into the audience, where anxious people (represented in 2D for now) part around the grappling meatsicles with an urgency not seen since Moses got busy with the Red Sea. "With PS2 we were able to put a lot of gimmicks in," smiles a happy Kitazawa-san.

As the action switches to an unfeasibly large street scene (soon to be filled with weapons-grade street furniture) it seems about time to get a roll call of those bad-boy gimmicks. *OPS2* rains down questions like a flurry of dry slaps to the Yuke's team.

What kind of graphical hike have you managed over the previous game in terms of the wrestlers?

"There's approximately a 300 per cent increase in polygons per wrestler."

How many new fighting moves will there be in *'Just Bring It!'*?

"Over 200." (This brings the total to well over a thousand different moves!)

Has the control system remained intact from previous outings or have there been any changes?

"It's a lot more responsive, for example, in blocking opponents' moves. Team that with the frame rate and you'll feel a lot more in control."

Have you made use of the Dual Shock 2's analogue buttons?

"As of now, no."

How many styles of match are planned for the finished game?

"There will be 78."

How many wrestlers can be on screen at any time?

"Nine, with six being the favoured multiplayer number. Four human players and then two CPU opponents."

Will the game feature any wrestlers from WWF's one-time competition and now stablemate WCW?

"At this point, no."

With *SmackDown 1* and *2*'s superb Create-a-SuperStar mode in mind, *OPS2* inquires how easy it will be to cobble together unofficial versions of WCW grapplers in the new game. The answer, in the form of a demo bout featuring 'created' characters, floors the assembled crowd like a Running Clothesline to the throat. There, on screen, a frankly bizarre match unfolds as The Scorpion King from *The Mummy Returns* (complete with hair extensions and loin cloth) starts scrapping with a female wrestler bearing a remarkable likeness to a certain ponytailed, top heavy obtainer of antiquities. Called Lara.

It's true, The Scorpion King-a-like looks the most realistic, though considering he's played by The Rock that isn't surprising. But all the same, blimey. Making it clear that these two

SMACKDOWN 101

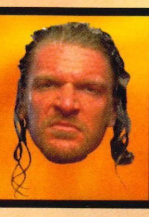
The Faces and Heels you need to know in the WWF universe...

THE ROCK

Real name: Dwayne Johnson
Career titles: World title, Intercontinental title, Tag Team titles.
Best Known for: Having the phrase 'The People's...' in front of just about everything connected with him. Being the first six-time WWF World Champion.
Signature moves: Rock Bottom (don't ask) and The People's (told you) Elbow.

STONE COLD STEVE AUSTIN

Real name: Steve Williams
Career titles: World title, Intercontinental title, Tag Team titles.
Best Known for: Drinking beer, swearing and being the first real WWF icon since Hulk 'Mr Handlebar' Hogan.
Signature move: The Stone Cold Summer (not to be confused with The Donna Summer).

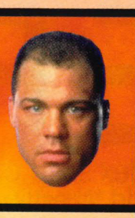


TRIPLE H (HUNTER HEARST HELMSLEY)

Real name: Paul Levesque
Career titles: World title, Intercontinental title, European title, '97 King Of The Ring, Tag Team titles.
Best Known for: Masterminding the running over of 'Stone Cold' Steve Austin.
Signature move: The Pedigree.

KURT ANGLE

Real name: No really, Kurt Angle
Career titles: World title, Intercontinental title, European title, King Of The Ring.
Best Known for: Olympic gold medals for wrestling, having one of the most successful rookie years in WWF history.
Signature moves: Olympic Slam, Ankle Lock.

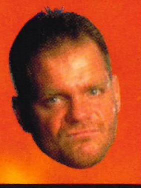


UNDERTAKER

Real name: Mark Calloway
Career titles: World title, Tag titles.
Best Known for: Being WWF's longest-serving active wrestler. Not actually being an undertaker.
Signature moves: The Chokeslam, Tombstone Piledriver and the 'Last Ride' Powerbomb.

KANE

Real name: Glen Jacobs
Career titles: World title, Hardcore Champion, World Tag Team titles.
Best Known for: Being buried as an infant by his brother The Undertaker... (insert thunder clap here).
Signature moves: Being 'related' to Undertaker, it's The Chokeslam and The Tombstone Piledriver.

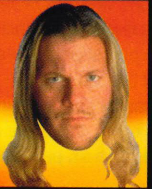


CHRIS BENOIT

Real name: Erm... Chris Benoit
Career titles: Intercontinental title, Tag Team titles.
Best Known for: Being a great technical wrestler.
Signature moves: The Crippler Crossface (not as bad as it sounds), the German Supplex and the Kamikaze Headbutt (every bit as bad as it sounds).

CHRIS JERICHO

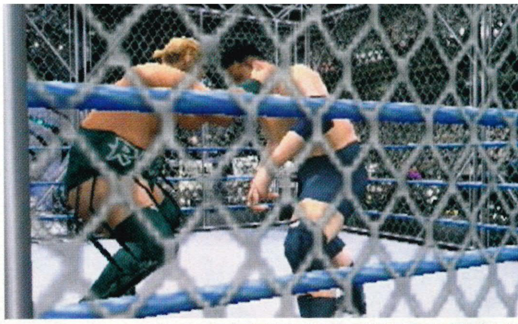
Real name: Mr Chris Jericho, sir
Career titles: Intercontinental title (do they give this one away with cereal?), European title, Tag Team titles.
Best Known for: Boundless charisma and oh-so-hilarious self promotion.
Signature moves: The Walls of Jericho and the Lionsault.

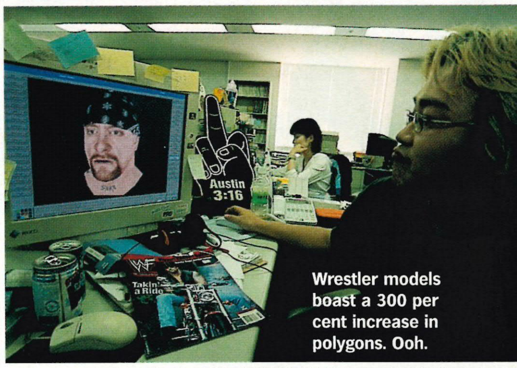


THE FITZ

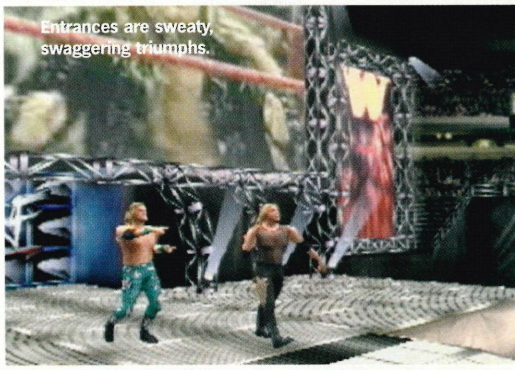
Real name: Paul Fitzpatrick
Career titles: King Of The Keyboard, 100 Metres Crawl Bronze Medal (Joint), Crabby Owl Ale Drinker 1987-2000.
Best Known for: Making one mean cup of java, stinky cover puns, threatening to shave that damn beard off.
Signature moves: Sitting at a desk and writing lots of words (in this instance about wrestling).

Main Game Designer, Toshihiko Kitazawa auditions for *SmackDown!* with his best nutter face.

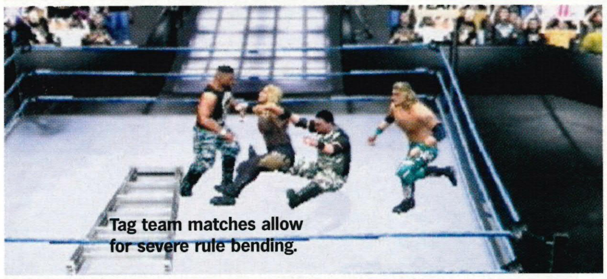




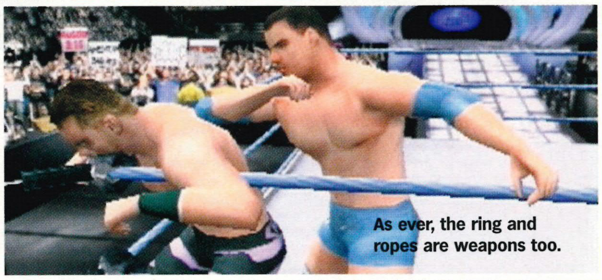
Wrestler models boast a 300 per cent increase in polygons. Ooh.



Entrances are sweaty, swaggering triumphs.

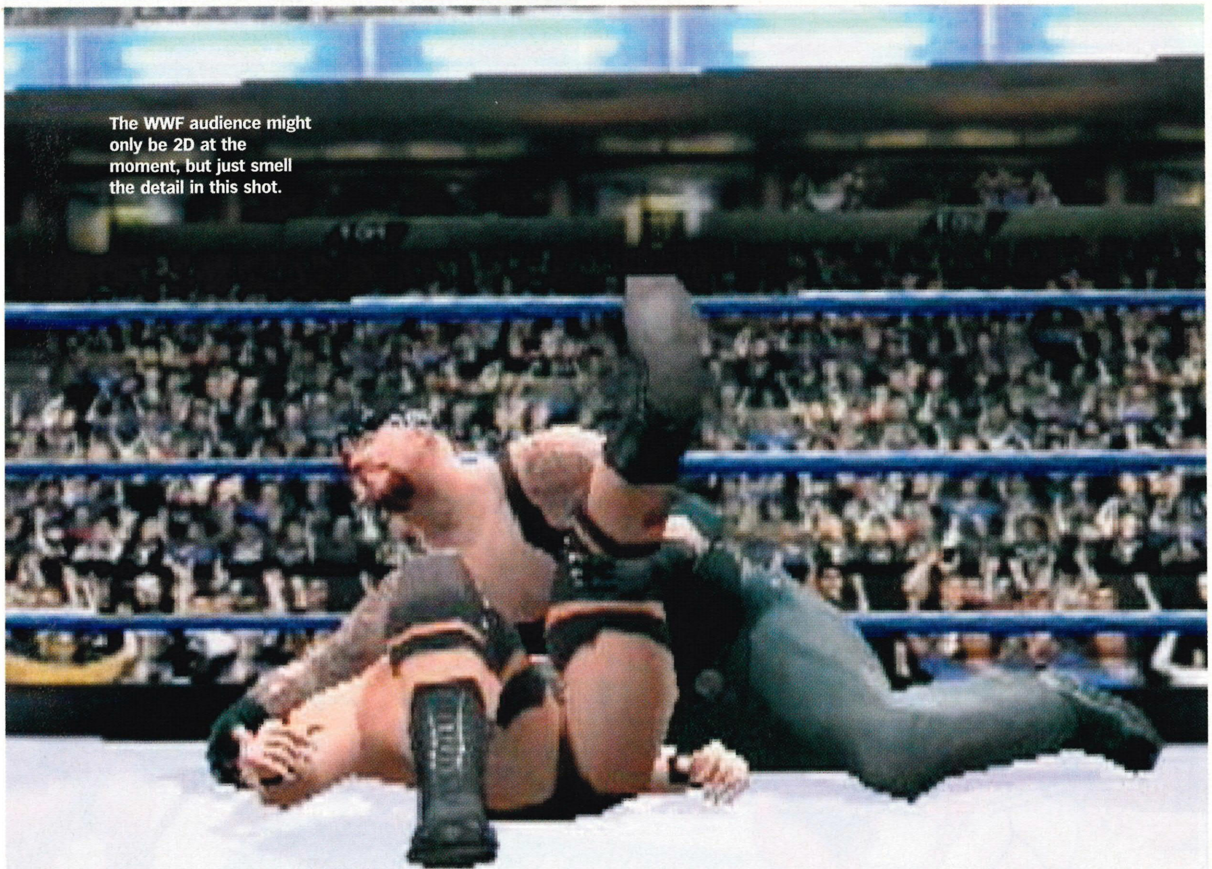


Tag team matches allow for severe rule bending.



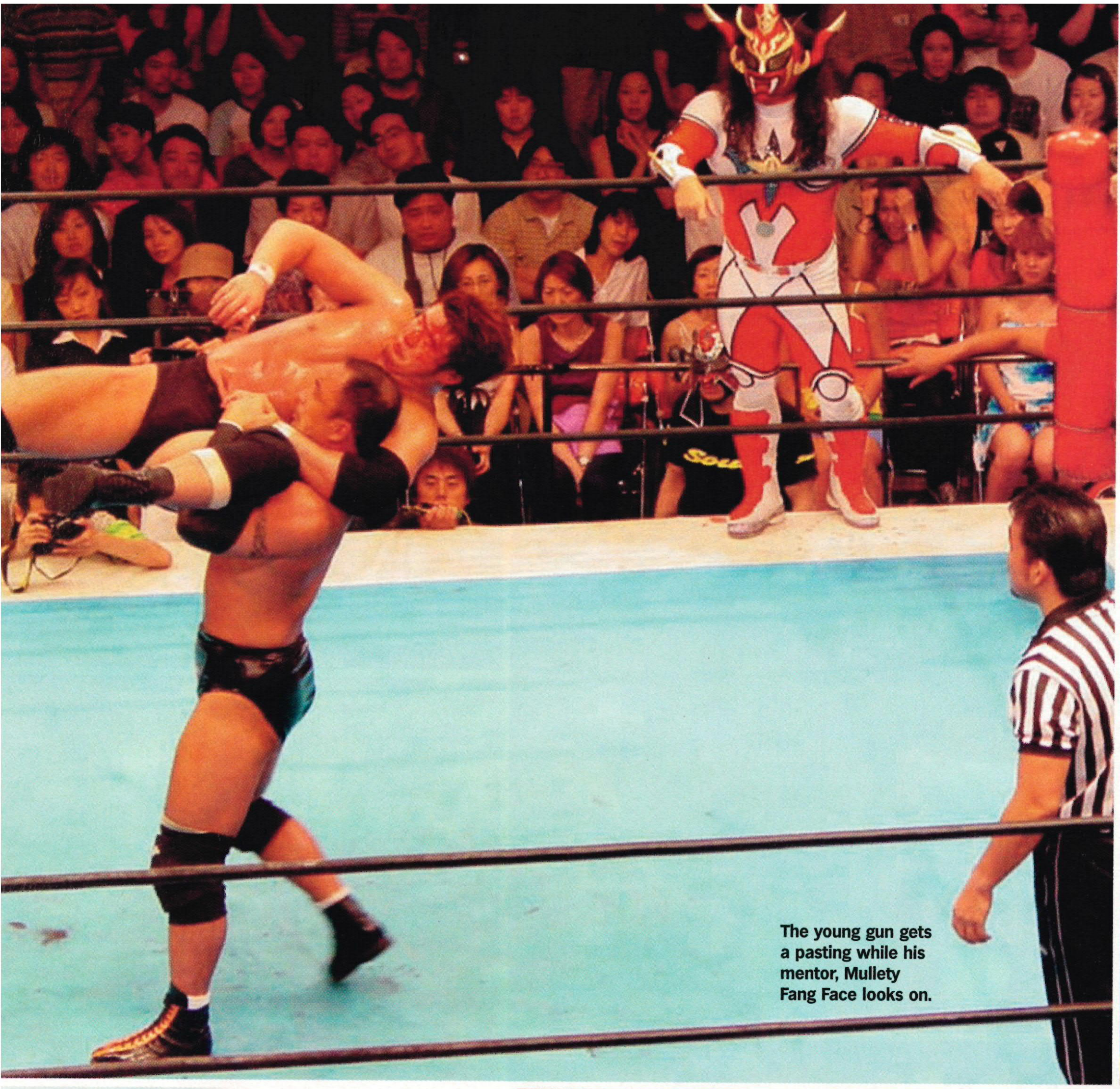
As ever, the ring and ropes are weapons too.

//Yuke's coders are so conscientious they even dust a life-size Rock cut-out on a regular basis//

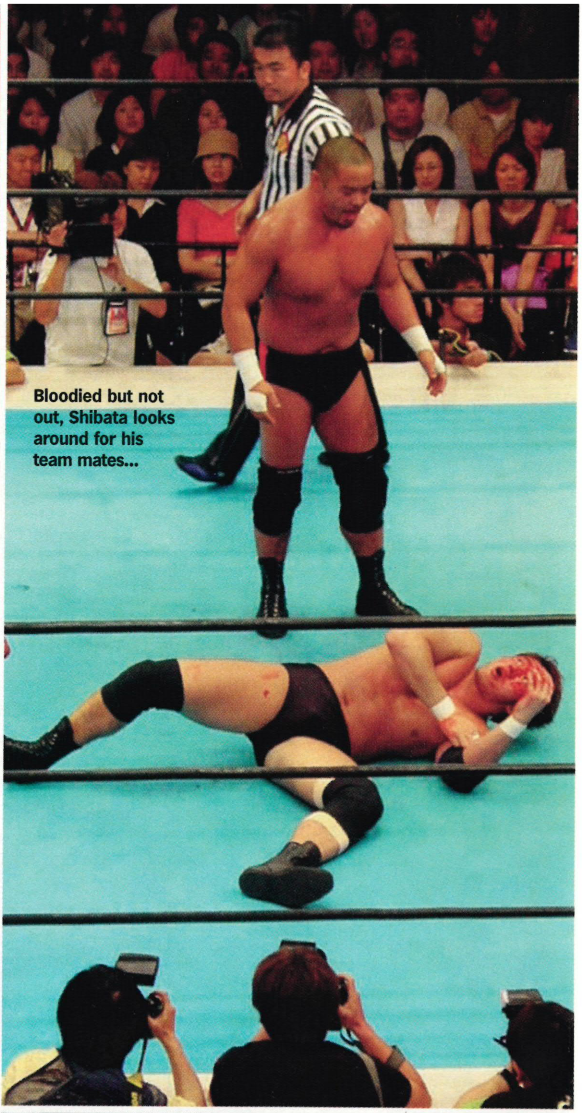


The WWF audience might only be 2D at the moment, but just smell the detail in this shot.

Roaaaarrrrghhhhhh-OW! '*Just Bring It!*''s Director Chihaya-san unleashes pure wupass outside Yuke's HQ. Ahem.



The young gun gets a pasting while his mentor, Mullety Fang Face looks on.



Bloodied but not out, Shibata looks around for his team mates...

'And that's for mentioning my bald patch!'

GURNING JAPANESE

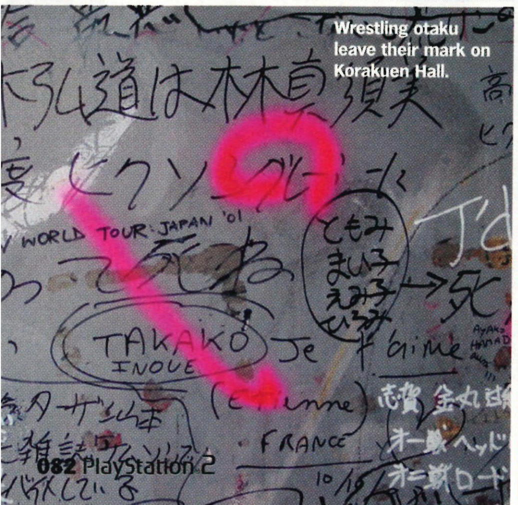
Japanese wrestling might be less showy than WWF, but there's oodles of melodrama for your yen. While In Tokyo, *OPS2* spent an evening with THQ in the cheap seats. Here's what happened.

The good-guys' threesome includes two impetuous newcomers Katsuyori Shibata and Wataru Inoue, led by popular, masked grappler Jushin 'Thunder' Liger. Liger makes up for his resemblance to a mulleted Power Ranger with mucho experience and a very short fuse. Facing these three is a trio of dark-hearted sinew mountains, going by the names Negro Casas, Gedo and Jado. Hungry for glory, the youthful Shibata gets stuck in first but is soon overwhelmed by a combination of referee distraction and illegal two-on-one pummelling by the opposition.

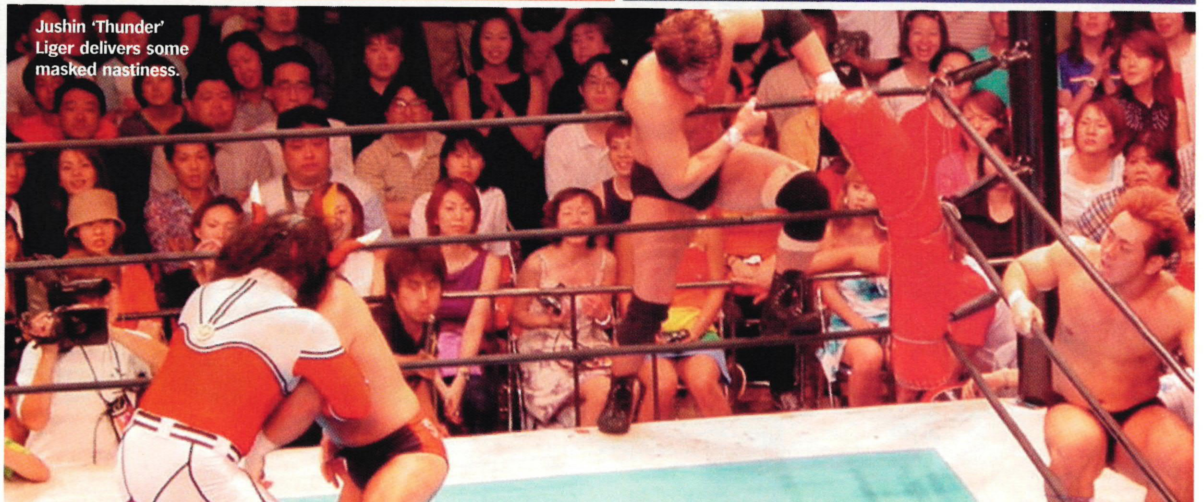
Shibata is thrown from the ring and set upon with a folding chair, but he returns to the canvas, albeit with a bloody face (actually, it's corn syrup) and bruised pride. Tagging his masked mentor with his last ounce of strength Shibata retreats to lick his wounds, but soon returns to the fray only to be poleaxed a second time. Suddenly, the good guys are simultaneously pinned to the canvas and it looks like curtains for our heroes. That's when the crestfallen Shibata picks himself up and launches a blistering assault on all three of the bad guys. Now utterly down for the count, Casas, Gedo and Jado submit and the crowd go ever so slightly mental. As does *OPS2*.

ワールドプロレスリン
NEW JAPAN PRO-WRESTLING

Ah, that's better. *OPS2* picks on someone its own size.



Wrestling otaku leave their mark on Korakuen Hall.



Jushin 'Thunder' Liger delivers some masked nastiness.

celebrity scrappers were only made to test the new Create-A-SuperStar mode and won't feature in the finished title, lead programmer Shintaro Matsubara brings up the beefy 'Lara' doppleganger and explains how they did it.

"We have a new system for Create-A-SuperStar. There are now 30 layers of costume/clothing for you to play with. Multiple layers with varying shade, brightness, colour and opacity." To demonstrate this last element, Matsubara spins 'Ms Croft' so her back is to us, alters a slider on the screen and her famous duck egg blue top starts to turn transparent, revealing a rather tarty, magenta bra beneath. "If you want to see more, you'll have to buy the game!" teases Matsubara-san. A pause, then, "If you don't like the bra, you can remove it." Rowdy cheers all around. This WWF thing is getting infectious.

Jokes aside, this evolved system is a big leap from previous outings. Individual limbs can be altered rather than just basic sections. It's not long before we're looking at a gorilla-armed wrestler with Mini-Me's legs and Christy Turlington's neck, decked out in a sartorial car wreck of gingham, sage, leopard skin and a skinny-rib shirt. Clothing layers can be copied and moved, and it can all be personalised with 'stickers' that can be tessellated around the contours of a wrestler's body. Tattoos, facial hair and horns (horns?) can all be added to your creation. It's bonkers, but the message is clear. If you can imagine it, you can pretty much put it in the game. And who would the Yuke's team like to see in a fantasy WWF showdown? Various members reveal they've already made in-game versions of themselves, and one of the team would like to see a showdown between Pikachu and Mickey Mouse.

//Tattoos, facial hair and horns can all be added to your wrestling creations//

MORE BANG FOR YOUR BUCKS

'Just Bring It!' has hordes of other innovations working up a sweat backstage. The wrestlers' entrances have been given a complete makeover. For the first time, the wrestlers' entrances are exactly as you see them on the box with, say, Chyna walking her distinctive walk into the poly-perfect arena as the music screams and her intro movie plays on the gigantic Titan-trons™ either side of the ramp. WWF lives and dies by its atmosphere, and this evolution breathes new life into the pre-match action.

Commentary too is going to play a huge part, with picture-in-picture commentators popping up to give play-by-play appraisal of the fighters and their progress. Producer Sanders Keel is understandably proud of the development. "Other games have comments triggered by a few listed moves. This is different and has all the moves commented on with humour and insults". The picture-in-picture window will also show replays of particularly crushing moves, surprise entrances and so on.

But the biggest innovation is in the story-based Career mode. Understanding the importance WWF places on the ever-shifting tide of allegiances and rivalries between faces (good guys) and heels (villains) between the events, and the value fans place on the resulting mayhem, Yuke's is busy giving players a much greater say in how their chosen wrestler's career develops.

This time around, the people you meet backstage will influence what happens on the canvas. Visit WWF head honcho Vince MacMahon in the VIP room and you may end up having to take part in a Cage Match. Go talk to organiser William Regal and it's a different matter. Answer questions in a backstage interview and your personal story will change depending on your responses. Best of all, let's say you bump into the Hardcore champion backstage. If you're feeling pumped, you can fight him for his belt right there. Knock him out, steal his belt and make it to the parking lot before he catches up with you and you're home and dry. The only real disappointment here is the continued lack of the wrestlers' vocal talents in backstage interviews. But then again, considering the sheer weight of modes and possible pairings of grapplers you could argue that Yuke's and THQ have made a wise decision to keep it simple rather than fall short with a limited bank of soundbites. Still, a better range would be a welcome feature in future evolutions of the series.

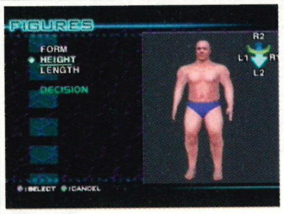
LONG-DISTANCE GRUDGE

So what are the online prospects for the *SmackDown!* franchise? Over to THQ's resident WWF expert Sanders again. "The WWF fan is a massive Internet fan, particularly in the US, so it's a natural jump to see the series move online. But the structure isn't there just yet." At this point Hiromi Furuta, Yuke's Executive Product Director and genial Godmother to the development team chips in on their behalf. "We were talking about it this game, but just talking. We've got many good ideas." When pressed on what these may be, Hiromi-san remains tantalisingly elliptical. "We think that wrestling online between human and human will be very interesting..." Looking at how *'Just Bring It!'* is shaping up, we're sure she's right.

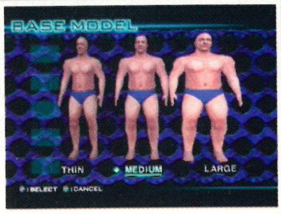
Back at Korakuen Hall, the last fight of the evening has ended and the fug of cigarette smoke and adrenaline is being pushed around by the departing fans. As we join the throng heading out into the humid Tokyo night, the game's Producer Jim Flaharty recounts what happened when two very famous and very real WWF wrestlers got to play *SmackDown 2* a couple of months ago. The Rock was giving Dude Love a console thrashing, so rather than suffer a damning pixellated defeat Mr Love hit reset. Without a beat, The Rock turned to the spectators and calmly announced, "D Love is just like school in summertime: no class." What a showman. For all their precision and speed, have Forest Law and his *Tekken* compatriots ever been quite this entertaining? ☐

BESPOKE BEEFCAKE

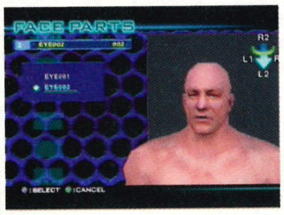
What makes a *real* man? Pretty much anything goes in *'Just Bring It!'*...



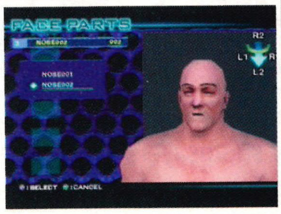
1. Pick your grappler's gender and general shape. We plumped for bald bruiser number one. He's a Virgo and likes long walks and fondue parties.



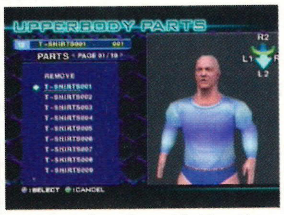
2. Briefs encounter. You've got your man, now check out his girth. As it were. Just don't mess with those sky blue tangas, baby.



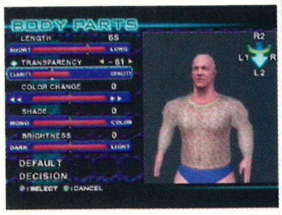
3. The eyes have it. We went for beady but you can choose from a range that spans the gamut from 'no shades in August' to 'surprised manga hero'.



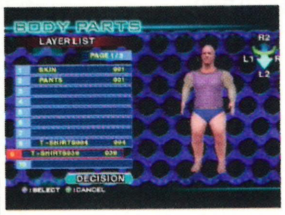
4. My wrestler's got no nose… etc etc. From noble conk to flattened septum, it's your choice. You can even pick the Rock's nose. Thankyouverymuch.



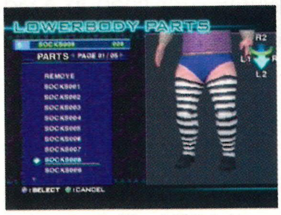
5. Dedicated mockery of fashion. Now, do you want to go for the fetching Tammy Girl tie dye…



6. …or Top Shop bargain-bin straggler? I'm not sure. Does my neck really look thick in this?



7. Okay, you've made your choice, changed the opacity of the shirt to show off the singlet beneath (saucy!) but something's missing…



8. There you go. *Wizard Of Oz* hold-ups and the job's a good 'un. Now do I go for the headscarf or the pashmina? Decisions, decisions.

HOSPITAL
2002
2004
2005
2006

WORDS: MARTIN KITTS/ILLUSTRATION: MR JAGO

THE FUTURE ACCORDING TO PLAYSTATION 2

What does the future hold? Forget the advice of scrawny soothsayers or old hags who fling chicken entrails about for a living – there's a far more entertaining way to predict what's coming next, and while it doesn't involve the gutting of live fowl, it's still a whole gaggle of fun.

All you need to do is stare deep into your TV screen and examine the story lines of PlayStation 2 games, many of which offer an intriguing portrait of the world of tomorrow. Here at *OPS2*, we've harnessed the power of the Emotion Engine and used it to extrapolate this data to come up with what experts are already calling, "Probably the most accurate foretelling of future events ever seen in a videogames magazine." Believe it.

2000

The Science Council of Luna declares independence, as a few extras off ***Star Trek Voyager*** (as in ***Elite Forces***) forget that the show's been cancelled and travel back in time to storm the space barricades. News of said rebellion fails to make world headlines, as does the existence of the Science Council, mainly because they're both from a made-up TV show. You know, a bit like *Galaxy Quest*.

2001

In an unorthodox promotional move, thousands of unsold copies of ***Space Ace*** are placed in a Russian rocket and fired towards the nearest habitable star system. Gamers watch with sweet schadenfreude.

2002

Ann Widdecombe appointed mayor of **Silent Hill**. House prices plummet. Suicides treble. The local branch of A Cut Above sadly closes, balls of hair tumbling through the desolate streets all moody like.

2003

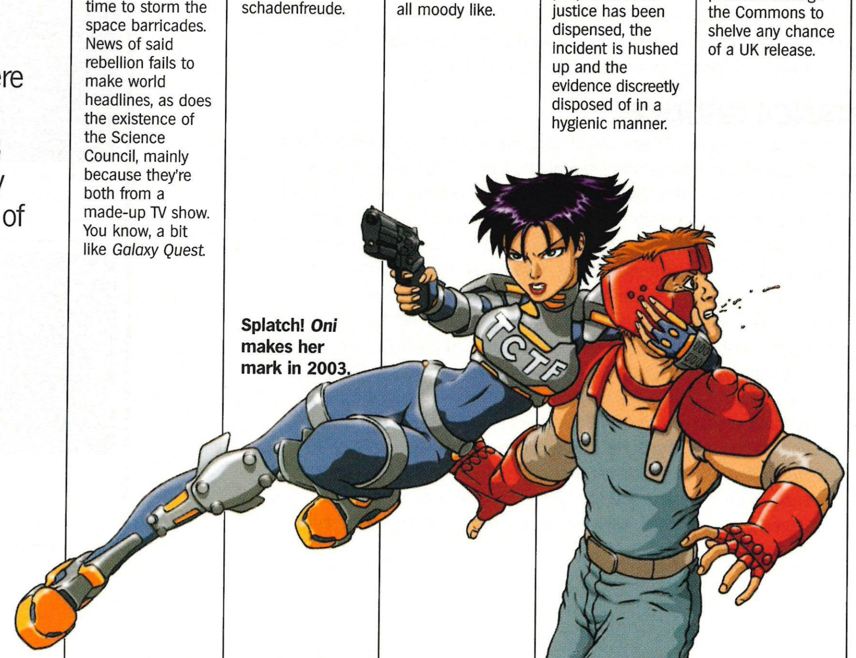
Agent Konoko and the Technology Crimes Task Force from ***Oni*** investigate reports that twisted individuals have been using the Dual Shock 3's vibration function for immoral purposes. After justice has been dispensed, the incident is hushed up and the evidence discreetly disposed of in a hygienic manner.

2004

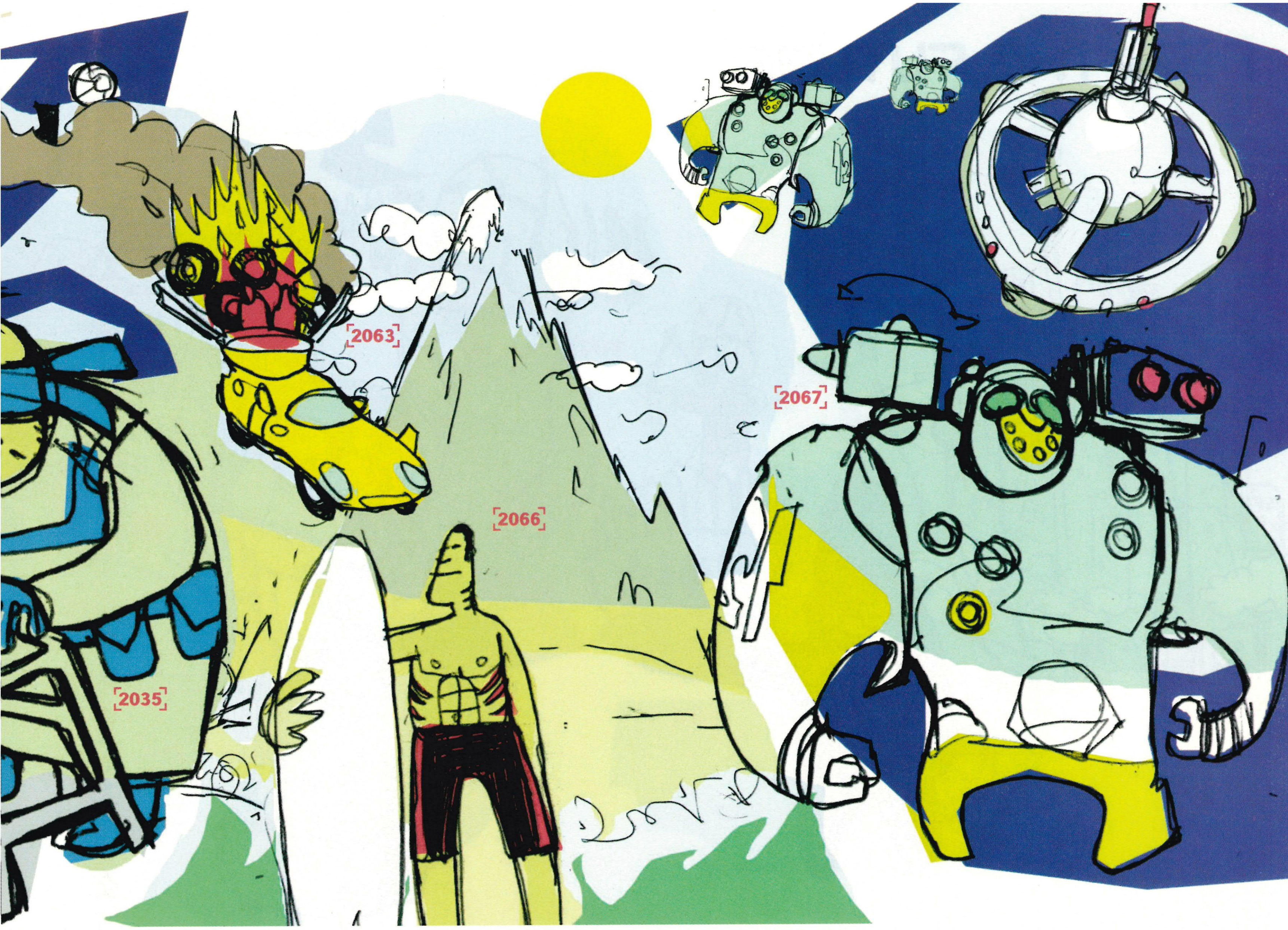
Arcade breakdance sensation ***Pop 'N' Move*** is blamed for a epidemic of limb dislocations and nasty carpet burns in Japan. On the advice of attorney, Axminster exert pressure through the Commons to shelve any chance of a UK release.

2005

Extermination! The mysterious Red Light organisation orders Sgt Dennis Riley to lead a reconnaissance team to the South Pole. Predictably, the team's aircraft crashes and the crew are wiped out by frozen space monsters. Red Light bosses are prosecuted after failing to observe an exclusion zone set in place around the South Pole to mark the 23rd anniversary of John Carpenter's *The Thing* and the 54th of Christian Nyby's *The Thing From Another World*. Which if you think about it, they really should've known given they'd obviously watched the movies once or twice…



Splatch! *Oni* makes her mark in 2003.



2006

Non-entity Thomas Morrison becomes the first person to die on the moon, as ***Star Trek*** predicted. Bad timing, as Manchester United plc becomes the first pan-European football team to relocate to the moon, citing lack of atmosphere at Old Trafford as a primary factor in the controversial move. Other World Soccer League clubs protest after Barthez scores nine times from goal kicks in the first game of the season and nabs the cover of EA Sports' ***FIFA 2007***.

2007

Prime Minister **Lara Croft** hits 40 and finally leaves the tomb raiding business to younger women. Meanwhile she sorts out the re-nationalisation of the railways.

2012

Electronic Arts' 97th licensed James Bond game, *Miss Moneypenny's Stiff-Upper-Lipped First-person Shooter*, still isn't as good as ***GoldenEye***, which celebrates its 15th birthday this year.

2016

After a long PR campaign designed to promote the positive aspects of its ***Resident Evil*** association, Raccoon City is relaunched as a theme park, complete with zombie safari ride and a ghost train populated by members of the city's 'organically-challenged' community. The owners of the park, the New Umbrella Company, enjoy massive share dividends, which they promise will not be spent on T-virus research or launching new versions of Windows or anything. Veteran anti-Umbrella campaigner Claire Redfield is 'dismayed' at the news, and fetches her old shotgun from the loft.

2035

Metal Gear's Solid Snake celebrates his 65th birthday by using his newly acquired Space Bus Pass to peruse retirement homes on the moon. On arrival at the StarBucks Spaceways terminal, Snake is dismayed to learn that the liquor store's entire stock of duty free has been stolen by death ray-toting aliens from ***TimeSplitters***. Snake cancels his retirement, travels back in time to Planet X in the year 2020 and embarks on a neck-snapping rampage the likes of which the universe has never seen. After exterminating the alien menace, Snake returns and is rewarded with a lifetime supply of cigarettes and Diazepam.

2045

Construction of the universe's first permanent space colony is finally completed, with an eye to ***Mobile Suit Gundam***. Workers take a well-earned Christmas break.

2046

After a refreshing holiday, workers return to find that the Age of Space Colonisation has commenced in their absence. First permanent space colony declared obsolete. Unrest ensues but as ***Gundam***'s one of those Japanese mech things, it doesn't get that much press.

2050

Political tension back on Earth reaches crisis point as an evil regime in China threatens to build a super weapon and take over the world. The United Peacekeeping Force deploys **Dropship**s, lead by former 007 man and perennial ***Agent Under Fire*** Sean Connery, still in service at the age of 120.

2051

The world mourns the loss of Sean Connery, who passed away in bed at the age of 121. Connery's body will be cryogenically preserved until either an antidote to Viagra is discovered or scientists find a way to wipe the rictus grin from his face.

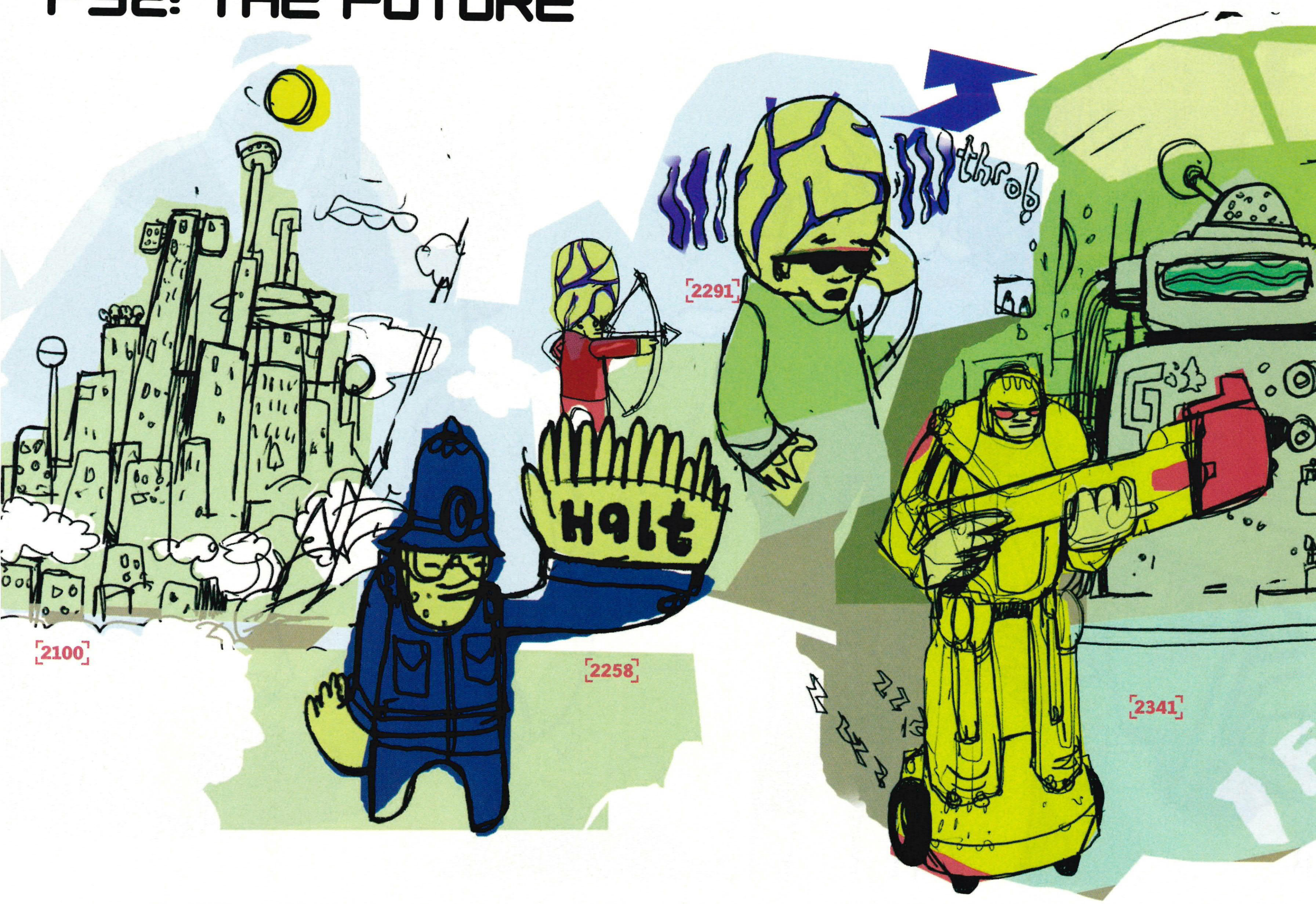
2052

As predicted by ***ZOE***, a manned foothold is established on Mars. An animatronic head implanted with the personality of Arnie is declared governor of the colony. Unhappily married tourists flock to the new outpost hoping to be granted a quick-fire *Total Recall*-style 'Martian divorce'.

> //In 2052, as predicted by *ZOE*, a manned foothold is established on Mars, ruled by a animatronic head//

Mars prepares for *ZOE*'s jehuty madness in 2052.

PS2: THE FUTURE



2063
As also predicted by ***ZOE***, the United Nations announces that fossil fuel reserves have at last been fully exhausted. America responds by building big-assed cars fuelled by burning tyres and plastic booze bottles. Sea levels rise rapidly. Nutri-pills replace cooked meals.

2066
The beaches of Ben Nevis offer thrillseekers some of the best surfing in Europe, with warm seas and waves reaching 40m. The average person is now nine feet tall and has gills.

2067
A space probe to Callisto discovers Metatron deposits. Not having played ***ZOE*** for a while, nobody is quite sure what Metatron is, but scientists begin to design giant robots in the hope that the new substance may have some kind of giant robot application. As it ought to by now.

2100
Overpopulation forces humans to live in towering mega cities, where only the rich see the sun and the poor live in fear of ***Project Eden***. The price of a glimpse of sun hits record levels and entrepreneurs living close to the sky make a living capturing daylight in mirrored boxes and selling it to the benighted masses. Experts warn that the sun may 'go out' if this practice is continued, and the Urban Protection Agency is despatched to enforce the strict new Daylight Conservation Act.

//In 2100 entrepeneurs make a living out of selling daylight, captured in mirrored boxes//

2129
After more than 20 failed bids, Birmingham and Manchester are jointly awarded the right to host the Olympic Games in the summer of 2136. A nation rejoices. Voice localisation for ***International Track And Field 2136*** can now begin in earnest.

2135
After an outbreak of bacterial contamination on the Martian colony, Earth is quarantined, as ***ZOE*** predicted. The outbreak is later traced to a miner named Parker, who, on finding himself lost in a very long corridor, decided to blast his way ***Red Faction***-style through to the Ultor Corporation's isolation ward in order to escape, unwittingly unleashing the deadly Plague germ. A bounty of one zillion Space Dollars is placed on Parker's head.

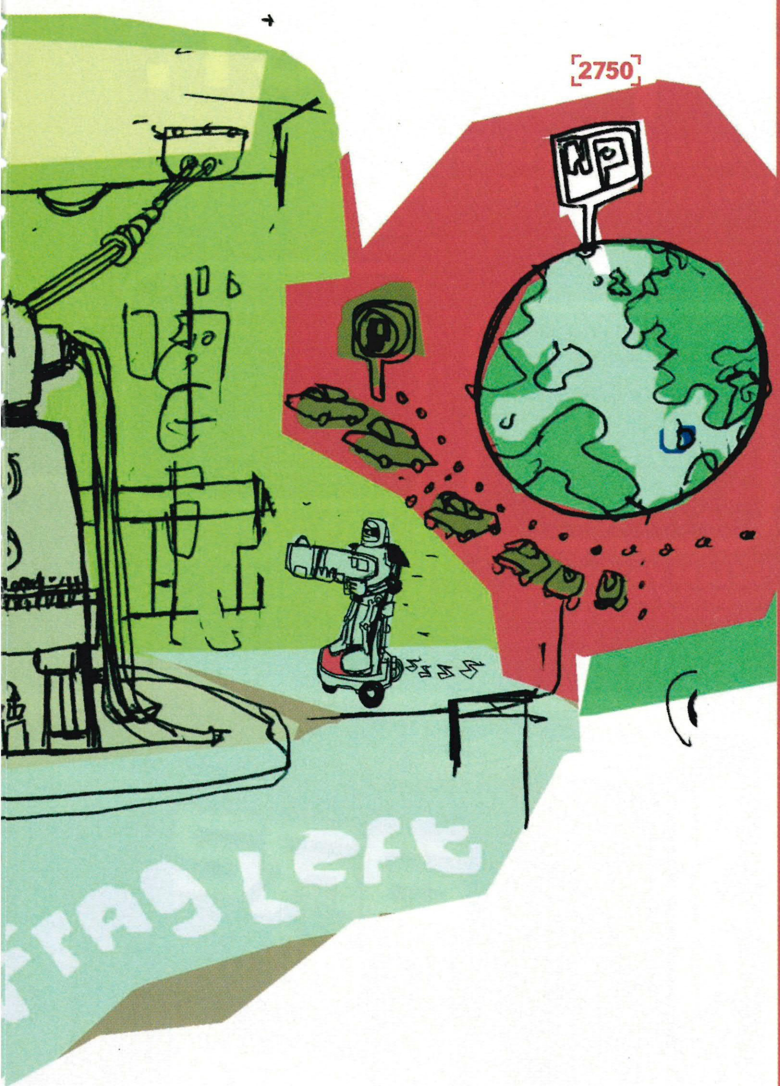
2136
The continuing quarantine of Earth forces the cancellation of the Olympics for the first time since the mass boycott of 2008. A nation watches interactive re-runs of the 1966 World Cup final, crying 'shoot-oo' as Moore bursts free, doing ***Tony Hawk's 38***-style manual balancing to push Hurst's second goal over the line and probably some Bemani-type stuff as well. Maybe with the mat.

2158
Scientists at ***ZOE***'s Nereidium Universal Technology Ltd discover how to fit Metatron into their giant robots, and Orbital Frames are born. Proud owners give their Frames warlike nicknames like Sir Killalot, Matilda or Jehuty.

2258
Commander James T Kirk is promoted to Captain of Star Fleet Command. At only 29, he is the youngest man ever to captain a starship. Policemen look younger, too. The average person now has 12 fingers on each hand. Which'll at least make ***Metal Gear*** easier.

2291
Murder is legalised. Under New Earth Government laws, two people can fight to the death, as long as both combatants have written permission from their mums. A new sport is born, called ***Unreal Tournament***. The average person is now telepathic, and born with a bulbous head replete with purple veins.

***Red Faction* – Parker's on the run in 2135...**



2341
After 50 years of brutal televised bloodletting, the Liandri Company now makes more cash from ***Unreal*** deathmatch tournaments than its core business of mining. When the supply of fresh contestants begins to dwindle as a result of depopulation, the bodies of ***Quake III*** players from the early 21st Century are disinterred, fitted with electric space motors and sent out to fight.

2343
Following the fall from grace of the last televisual fad, the two sole remaining viewers of ***Unreal*** fight a brief final battle in an empty arena. Careless firing of razorjacks by the overly enthusiastic amateurs results in a double decapitation, forcing the cancellation of the show. Just when it was getting good.

2511
The Russian rocket from 2001 returns, having been rigged with explosives by a furious alien race whose culture was decimated when its population of single-celled organisms became addicted to ***Space Ace***'s classic retro gameplay. An intergalactic war ensues. As per-bloody-usual.

2750
Earth is reseeded and set aside as a national park named **Dune**. Rolling Stones tour cancelled. ***Final Fantasy*** games go online. Okay, that's a bit far-fetched but, well, y'know...

It's the year 2341 and people are *still* playing *Quake*...

THE FOURTH PLACE

So the PS2 can predict the future – but what does the future hold for PS2?

2002

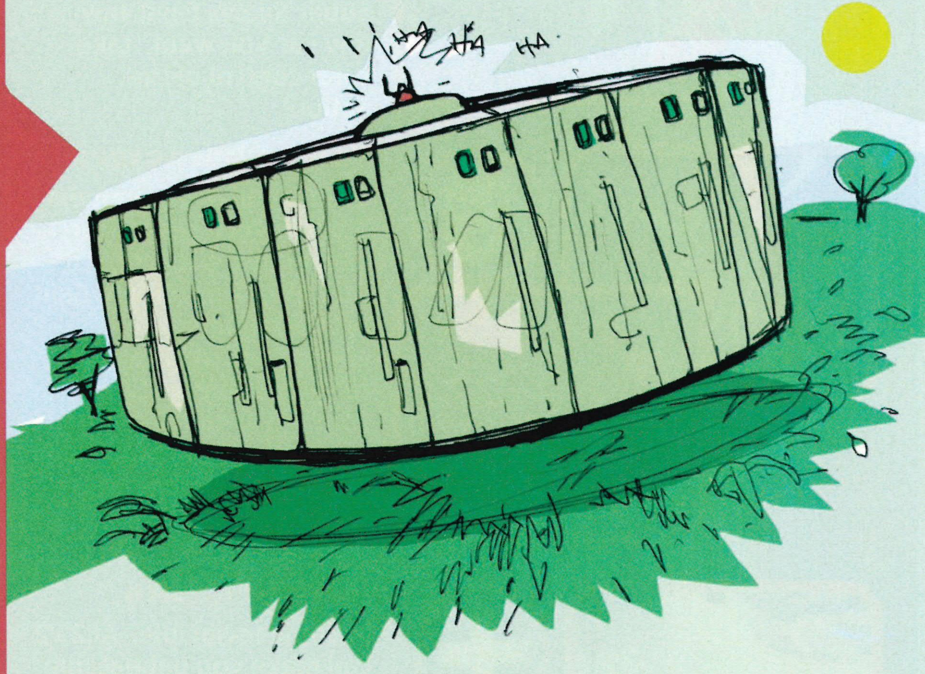
The industry awards. PS2 is acclaimed as the year's best-selling console by a mile. Nintendo's controversial *Pokémon Black*, in which children compete to collect 666 pagan symbols, wins Best Game from glassy-eyed judges. Xbox sweeps the board in the presitigious 'Prettiest Memory Card Management Screen' category.

2004

Sony announces an add-on LCD screen and portable power supply for PS2, to be launched before the year's out. Third-parties attempt to steal SCEE's thunder, selling unofficial PS2-compatible diesel generators for handy gaming on the go.

2005

A new record is set when 16 Formula One games are released on the same day, beating by two the previous week's total. A further five follow a month later, but fail to sell as they all use last year's stats. Murray Walker's larynx stages a sitdown protest.



2007

PlayStation 3 is unveiled. Hewn from solid rock, multiple PS3s can be cemented together to create a life-size model of Stonehenge, possessing the processing power of a small galaxy. The cooling fan, adapted from a hovercraft drive system, propels the machine at speeds of up to 15mph. An optional body kit and tax disc holder is made available at launch, making PS3 the world's first road-legal console. Pre-orders commence.

2010

After discovering a lost warehouse filled with Cabbage Patch Kid gold, Coleco executives relaunch the Colecovision console. With a new soluble design for the 21st Century, the Ultra Colecovision comes in tablet form and may cause bloating if taken on an empty stomach. Users complain that it doesn't actually play any games. Retro chic finally realised not to be all it's cracked up to be.

2019

PlayStation 5 is released, bundled with *Tony Hawk's Pro Hoverboarder*, *WWF Deathmatch* and hopefully *Titanium Angels*. Following the vinyl revival of 2017, games come on 33rpm LPs. Larger titles, like *Brooklyn Beckham's Olympic Ice Dance* fill as many as 16,047 discs.

2020

Sega announces its re-entry into the hardware market. Jeff Minter, Nolan Bushnell and Trip Hawkins are signed up to promote the new console. Heh.

2048

The latest must-have gadget is the Sony MiniStation, which is worn on the wrist and can project giant 3D images the size of a sperm whale. Games are beamed directly into the unit from an autonomous broadcast station on Halley's Comet, which hurtles around the universe meeting alien civilisations and finding ideas for final bosses to use in the latest shoot-'em-ups.

2067

All consoles are replaced by Sony's massive neural network, called the PS-O-Tron. Players can jack into this via a socket on the back of their neck. The new system proves immensely popular, thanks to top-notch launch games like *FIFA 2068* and a new *Mortal Kombat* title.

2069

Following a massively multiplayer session on *Army Men*, now recognised as the highest evolution of the videogame artform, the PS-O-Tron becomes self-aware and recruits a force of intelligent simians to subjugate the human race. Everyone is too busy playing *Ultimate Everquest* to notice. PS-O-Tron emerges as Earth's new ruler in the form of a green plasticky figure called Sarge, backed by a troupe of killer monkey jesters. Of course, this is the bad ending…

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Action Replay 2™ V2 is the all-in-one gaming solution for PlayStation®2 - giving you the power to bust open even the toughest games, and much, much more.

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Become invincible. AR2 V2 can make you unbeatable by granting you special powers such as infinite health and extra lives. Simply choose your cheats from the on-screen menu. Now you're ready to beat even the toughest games - you'll never get stuck on level one again!

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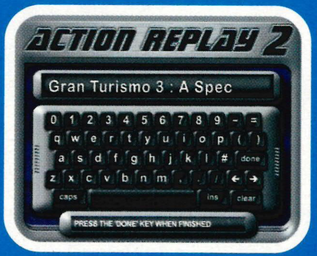
Put the power in your hands. Grab all the best guns and even the odds in your favourite PS2 games. AR2 V2 is updateable with new codes for all the latest games, so your cheat library will just grow and grow!

The screenshots from PS2® games are used to illustrate AR2's compatibility with these titles, and they are the copyright of their respective owners. AR2™ V2 is NOT endorsed, sponsored or approved by any of these copyright owners.


ACTION REPLAY 2

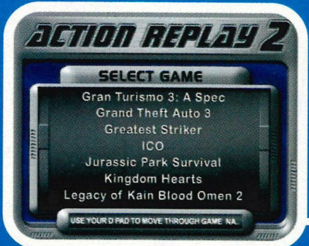
Gran Turismo 3 : A Spec

0 1 2 3 4 5 6 7 8 9 - =
q w e r t y u i o p ( )
a s d f g h j k l # done
z x c v b n m , . ← →
caps ins clear

PRESS THE 'DONE' KEY WHEN FINISHED

Virtual Keyboard

Enter new game codes using AR2's virtual on-screen keyboard, then save them for later.


ACTION REPLAY 2

SELECT GAME

Gran Turismo 3: A Spec
Grand Theft Auto 3
Greatest Striker
ICO
Jurassic Park Survival
Kingdom Hearts
Legacy of Kain Blood Omen 2

USE YOUR D PAD TO MOVE THROUGH GAME NA...

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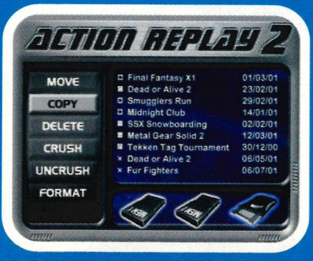
ACTION REPLAY 2

MOVE
COPY
DELETE
CRUSH
UNCRUSH
FORMAT

Final Fantasy X1	01/03/01
Dead or Alive 2	23/02/01
Smugglers Run	29/02/01
Midnight Club	14/01/01
SSX Snowboarding	02/02/01
Metal Gear Solid 2	12/03/01
Tekken Tag Tournament	30/12/00
Dead or Alive 2	06/05/01
Fur Fighters	06/07/01

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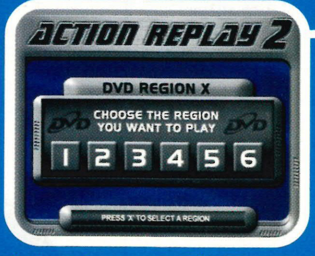
This powerful feature lets you copy, transfer, format and delete game saves quickly and easily. You can even compress your files to save memory card space!


ACTION REPLAY 2

DVD REGION X

CHOOSE THE REGION YOU WANT TO PLAY

1 2 3 4 5 6

PRESS X TO SELECT A REGION

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ar2™ V2

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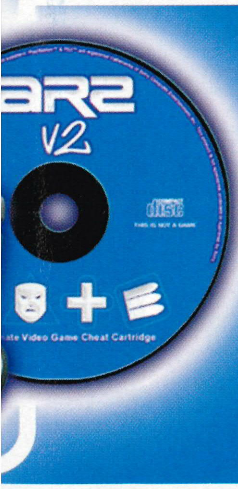

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BATTLE OF THE BEAT-'EM-UPS!

★★ PlayStation®2 ★★
OFFICIAL MAGAZINE-UK

PROUDLY PRESENTS

The Champ!

TEKKEN 4

The King of Iron Fist defends its crown!

VS

The Contender!

VIRTUA FIGHTER 4

The venerable scrapper returns!

A MOST BRUISING CONTEST OF FIVE ROUNDS FEATURING:

Shiny new arenas! Bone-crunching combos!
Brand-new fighters! Neck-breaking mov
Retina-scorching effects!

It's full-on martial arts madne

WORDS: STEVE FARAGHER/PHOTOGRAPHY: PHILIP SOWELS

BATTLE OF THE BEAT-'EM-UPS!

Forget Lewis vs Tyson, the fight that's got anybody with half a brain excited is the forthcoming bare-knuckles, to-the-death scrap between *Tekken 4* and *Virtua Fighter 4*. *Tekken*'s the straight man's favourite, it's held the undisputed PlayStation crown for six years now, ever since it made an appearance on the circuit as a young scrapper. But *Virtua Fighter* has been wowing the crowds in the alternative Sega championship and is now making the step up to heavyweight competition on the PlayStation 2. But who's going to win?

Ladeeeeeeeeez and gentlemen, presenting the fight of the third millennium, a special five-round showcase for an exclusive *Official PlayStation 2 Magazine* audience... In the red corner, the undisputed Heavyweight champion of the world, *Tekken 4*! In the blue corner, the Sega world champion making its first appearance in the Sony competition... *Virtua Fighter 4*! Now let's take a quick look at the statistics behind this match...

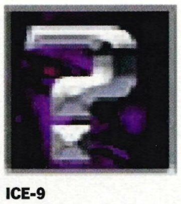
TALE OF THE TAPE

TEKKEN 4		VIRTUA FIGHTER 4
Six years	**Age**	Eight years
Five million PS2 owners	**Reach**	Five million PS2 owners
Five fights, five knockouts	**Record**	Four fights, four knockouts
Tekken Tag Tournament: a PS2 showcase event which satisfied the faithful but earned no new converts	**Last Bout**	Hasn't had a fight in three years
Knocked out ageing champ *Street Fighter* on its console debut	**Most Famous Bout**	Destroyed *Mortal Kombat* in one round

OUR JUDGES ARE...

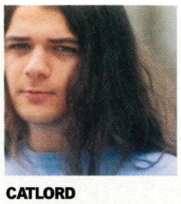
STEVE 'THE COMA' FARAGHER
Our referee has had 25 years in the fight game, scoring bouts on all formats. Steve has seen one fight too many.

Fave fighter of all time:
IK+ (Amiga)



ICE-9
Owner and administrator of virtuafighter.com, the most active *Virtua Fighter* community in the English-speaking Internet world. ICE-9 suffers Virtua insanity.

Web site:
www.virtuafighter.com



CATLORD
The biggest *Tekken* fan on the planet and a regular contributor to the greatly respected tekkenzaibatsu.com, Catlord is *Tekken*-crrrrrrrrrazy

Web site:
www.tekken zaibatsu.com

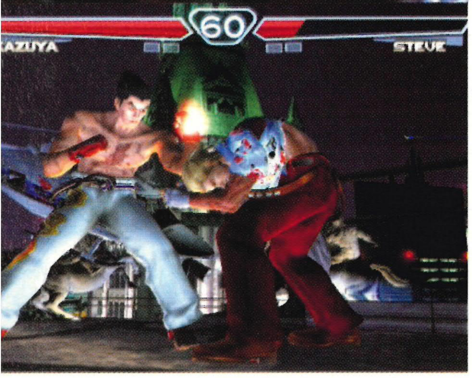
The fight is a special invitation contest for the *OPS2* Sony PlayStation 2 Trophy to be held over five rounds. At the end of each round, all three judges will score the fighters between one and 10 points depending on how well they thought they did and how biased they are. In the interest of fairness, Messrs Catlord and Ice-9 will only score their own favourite.

"DING DING!"

IMAGE: PHOTODISC

"Hi! I'm Bobby Wang, your commentator for this evening's bout. And you join us in the middle of a massive audience of expectant fight fans here in the Millennium Arena on page 91 of *OPS2*. The fighters are stepping out into the ring, both look in excellent shape. The referee's made them shake hands, and they're away...

→



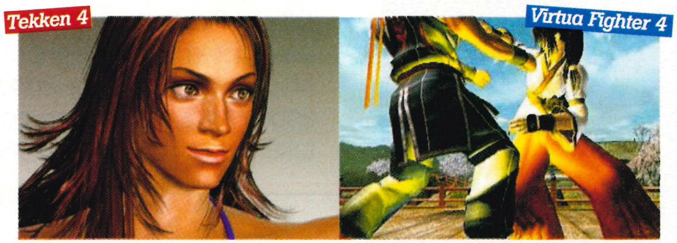
Round One: Characters

"And it's *Tekken* that opens with a flurry of blows. There's a good, solid King back in the game. Yoshimitsu, Paul Phoenix and Marshall Law all join him. Now *Tekken* piles on the pressure with a swift Hwoarang and Ling Xiaoyu. This looks a very one-sided opening.

"But here comes *Virtua Fighter*, this game was the first ever 3D fighter and it's going to take some beating. Akira, Pai, Lau, a massive Wolf, Jeffry McWild, Jacky and Sarah Bryant – the names may not be pretty but the effect is devastating. And there's Shun Di, Lion Rafale, Kage and Aoi too. In numbers alone, *Virtua Fighter* seems to be winning this round.

"Hang on though – what's this. *Tekken* has shifted its stance. Three new characters? Has *Virtua Fighter* got a response to this? Christie Monteiro is the grand-daughter of Eddy and a Capoeira disciple (Capoeira is a Brazilian martial art based on constant breakdance-like movement, handstands and cartwheels), Craig Marduk is a Vale Tudo fighter (that's a kind of Brazilian barefoot kick-boxing/wrestling mix) and Steve Fox is a big, bruising boxer. They're really doing some damage to *Virtua Fighter*.

"And it looks like *VF*, having started the round strongly is looking wobbly. It can only offer Vanessa Lewis, a fighter of indeterminate style and Fei Lei, a shaolin monk. *VF*'s backed into a corner, this looks ugly. Phew! Saved by the bell."

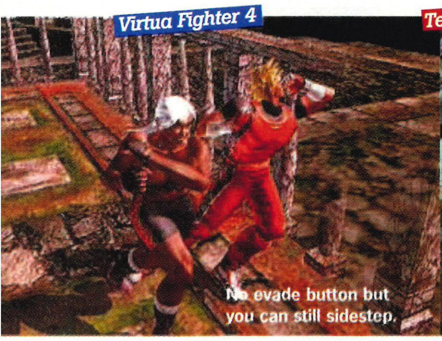


Both games feature a healthy mix of old and new faces and fighting styles.

JUDGES' VERDICTS

STEVE F	ICE-9	CATLORD
"*Virtua Fighter* has a greater number of fighters, but doesn't show as much innovation."	"It's sad that Taka-arashi has been dropped, and two new characters won't please everyone"	"I'd like to see more new characters in *Tekken*. There are ten as yet unrevealed though."
TEKKEN 8	**TEKKEN** n/a	**TEKKEN** 7
VIRTUA FIGHTER 7	**VIRTUA FIGHTER** 6	**VIRTUA FIGHTER** n/a

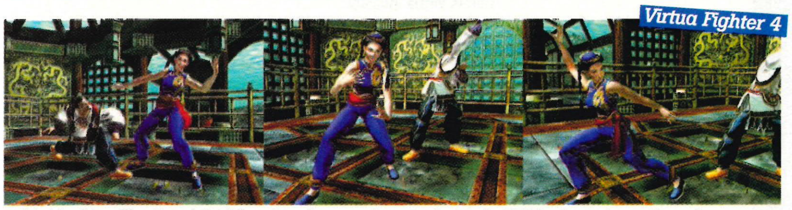
RESULT OF ROUND ONE: **TEKKEN 4 15** **VIRTUA FIGHTER 4 13**



No evade button but you can still sidestep.

Tekken 4
60
LAW
PAUL

A revolution: *Tekken 4* is completely 3D.



With blocking like *Dead Or Alive 2* and a new 'stagger' attack, *VF4* looks to have the edge.

Classic *Tekken* gameplay mixed with full 3D environments is still a force to be reckoned with.

Round Two: Moves

"So with *Tekken 4* ahead by a nose, we start the second round. Time for the fighters to impress us with their moves, so let's see what they've got to offer.

"*Virtua Fighter* starts off again, showing an impressive array of new moves for all characters, although to the discerning fan it's clear that there's a step backwards to *Virtua Fighter 2*. The evade button has disappeared and it looks as if the moves are in genuine 360° though – that's going to be hard to counter... it looks like *Tekken*'s being forced back into a corner.

"Whoa, what was that? From out of nowhere, *Tekken* shifted its position and came straight back into the fight with a devastating counter – that must be the new surprise attack that everyone's been talking about. Now its *Tekken*'s turn to show off its full 360° movement.

"As hard as *Tekken* presses though, *VF* seems to have an answer. It's blocking like *Dead Or Alive 2*; there certainly seems to be a large number of defensive moves in *VF*'s mix. And now it's pushing forwards again – using the new 'stagger' attacks; even though *Tekken*'s guard is up, the attack is still knocking it backwards and leaving it open to follow-ups just like we'd heard. This one's too close to call."

JUDGES' VERDICTS

STEVE F	ICE-9	CATLORD
"Amazing – I'd have to give it to *Virtua Fighter* simply because it came forward more."	"*Virtua*'s new moves look gorgeous. Some are strange but they all have a lot of potential."	"Namco has improved things. But I'd still like to see a few more new moves though."
TEKKEN 8	**TEKKEN** n/a	**TEKKEN** 8
VIRTUA FIGHTER 9	**VIRTUA FIGHTER** 8	**VIRTUA FIGHTER** n/a

SCORES AFTER ROUND TWO: **TEKKEN 4 31** **VIRTUA FIGHTER 4 30**

Round Three: Looks

"So we go into round three with the scores really close – what can these two fighters pull out of the bag for this round? This time, *Tekken*'s come steaming out of the corner, it obviously didn't like losing the last round. Its environments are looking fantastic today too, this fighter's never been in better shape. Just look at the way those footprints are leaving an indentation in the snow, or the way those trees are constantly moving – that's incredible detail. *Virtua Fighter* can easily hold its own here though, it's been working out really hard to overcome its age and still look sharp. The *VF* particle effects are incredible too, with thousands of leaves swirling in the air and hundreds of fish swimming in the aquaria... So going on looks alone there's little to separate them.

"My goodness, though – we've got a ring invasion. There are some *Tekken* fans standing in one corner of the ring – surely the ref'll have to stop the fight before someone gets hurt. And yet, as the fight moves over toward them, the *Tekken* fans shift realistically out of the way – that is a neat graphical trick"

JUDGES' VERDICTS

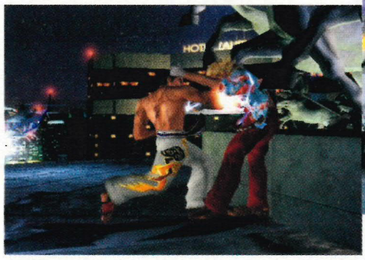
STEVE F	ICE-9	CATLORD
"They're both looking soooo good."	"The stages are what we have come to expect from the series."	"I love the advent of interactive backgrounds that change depending on the fight."
TEKKEN 8	**TEKKEN** n/a	**TEKKEN** 9
VIRTUA FIGHTER 8	**VIRTUA FIGHTER** 8	**VIRTUA FIGHTER** n/a

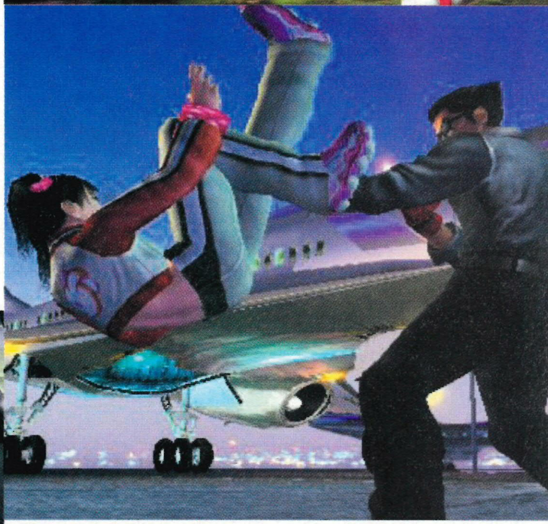
SCORES AFTER ROUND THREE: **TEKKEN 4 48** **VIRTUA FIGHTER 4 46**

Virtua Fighter 4

The daddy of 3D beat-'em-ups can still wow you with it's looks.

Tekken 4





The coin-op game's chips are based on PS2 hardware, so *Tekken 4* should be arcade perfect.

Tekken 4

Slopes bring different tactics into the fighting.

Virtua Fighter 4

VF4 boasts fully interactive arenas.

Round Four: Environments

"And we're off again. Hang on. Am I drunk? The ring's tilting from side-to-side. That'll be *Tekken*'s new slopes coming in to play. Sometimes it's attacking from above and sometimes from below, you have to learn different combos for each situation. And *Virtua Fighter* looks a bit non-plussed here. It did have something similar in its random terrains in *VF3*, but they've been removed for 'fairness'.

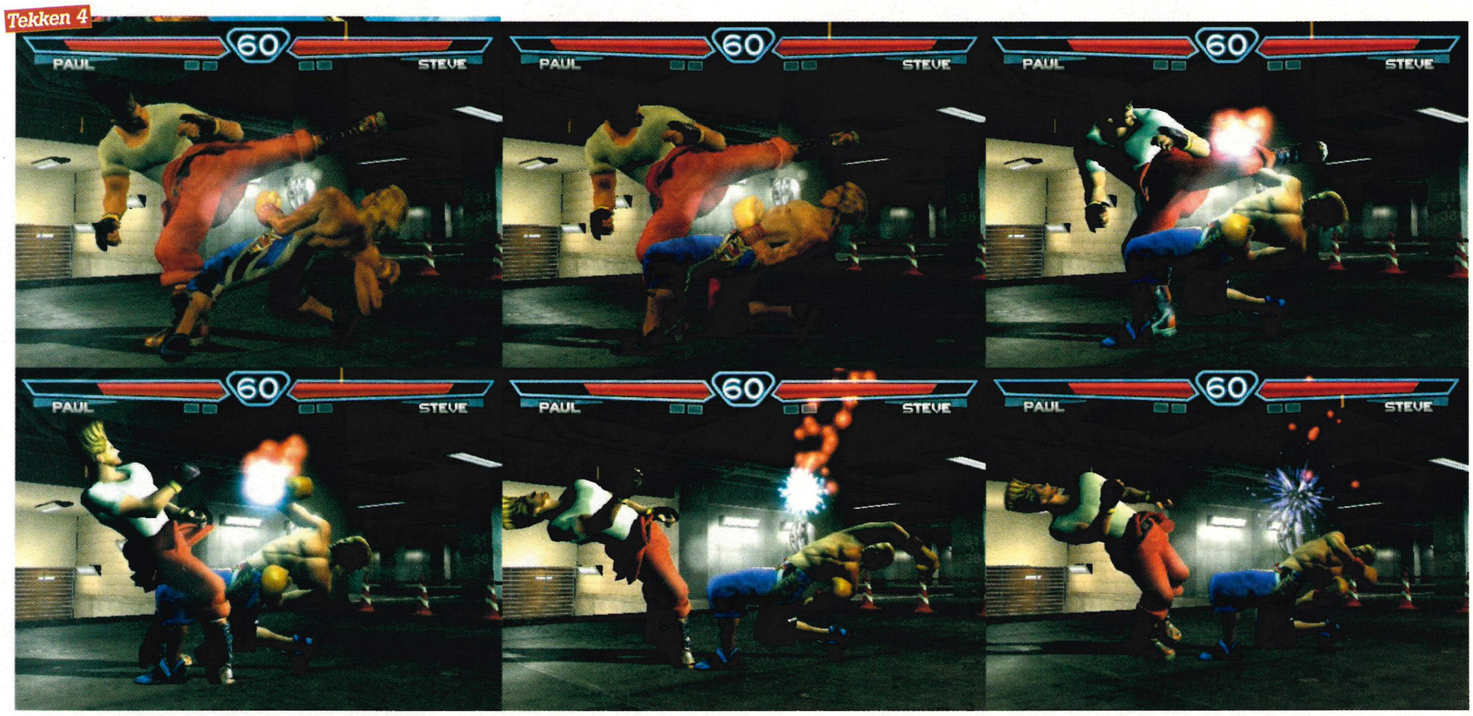
"*Tekken* looks determined to press home this advantage, it's got *VF* up against the ropes and delivers a staggering combo – that'll be the new 'walls' in *Tekken* that you can use to push opponents against and press home your advantage; now the arenas are limited in size. Wait a minute though, *Virtua Fighter* knows all about arenas and it has managed to get *Tekken* up against the wall. What's more the walls in *VF* are breakable; that rope's starting to fray and – oh goodness – *Tekken*'s been pushed through the ropes and out onto the cold, hard floor of the stadium. Ring out! What a sensation here at *OPS2*!"

JUDGES' VERDICTS

STEVE F:	ICE-9	CATLORD
"It's great to see *Tekken*'s new environments adding to the gameplay, but *VF*'s always had this."	"Many *VF* fans will miss the randomness of the varied terrain."	"Walls and sloped surfaces are a very welcome addition to the *Tekken* world."
TEKKEN 8	**TEKKEN** n/a	**TEKKEN** 8
VIRTUA FIGHTER 9	**VIRTUA FIGHTER** 7	**VIRTUA FIGHTER** n/a

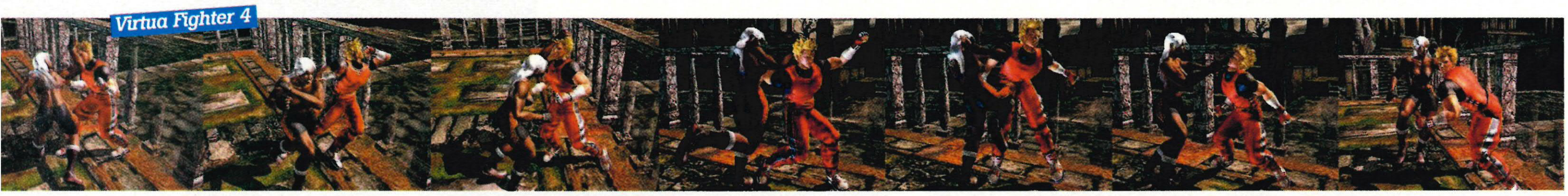
SCORES AFTER ROUND FOUR: **TEKKEN 4 64** **VIRTUA FIGHTER 4 62**

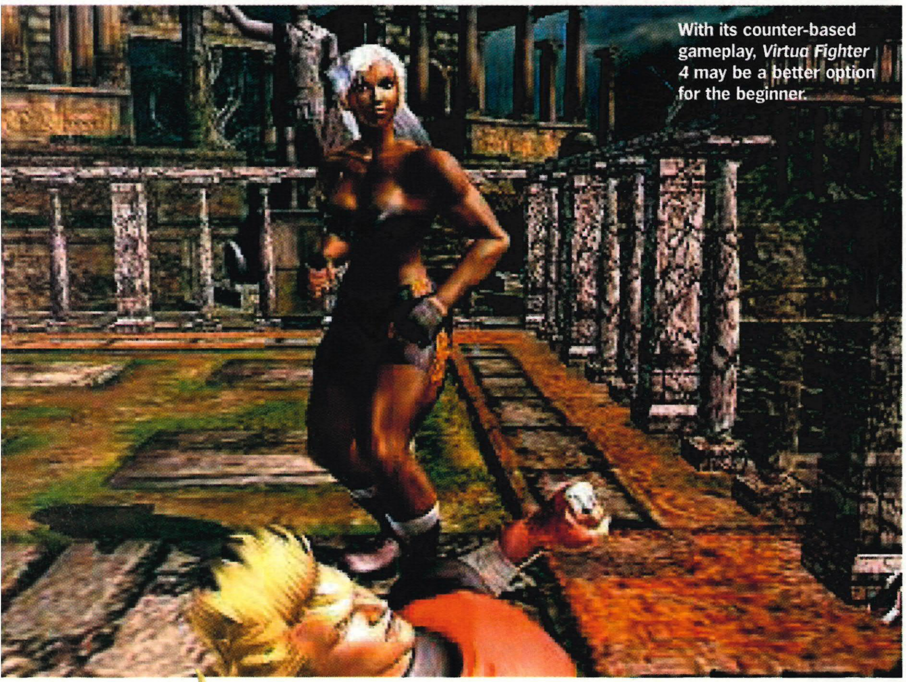
Tekken 4



In *Tekken 4*, combos are still king – learning 10-strings is the key to success. Still, the 3D arenas will be enough to make the PSone expert think twice.

Virtua Fighter 4





With its counter-based gameplay, *Virtua Fighter 4* may be a better option for the beginner.

Round Five: Gameplay

"The all-important round this, and the one that'll decide the fight with the scores so close. As the fighters lumber out into the ring, it's time to find out which of them can combine the various elements of their style most successfully. Will it be *Virtua Fighter 4*? Can the combination of new moves and great graphics be blended perfectly together to finally fulfil Sega's *VF* mantra: that the game should be easily accessible to the novice and yet utterly satisfying to the expert. What about *Tekken 4*? There seems to be a great deal of new stuff here, can the past master of the PlayStation hang on to its crown while also reinventing itself at the same time? We're only seconds away now from finding out.

"That's an early jab from *Tekken*, catching *VF* by surprise. A quick counter blow. Ouch, that hurt. *Tekken*'s swaying but you can see that *VF* is breathing hard. Does it have the condition to last? And now both fighters are locked in a brutal blow-trade in the middle of the ring. It's looking impossible to call, *Tekken* manages an uppercut and – oh! – all the lights have gone out! There's pandemonium here! We're not sure what happened but we'll have to go back to the studio."

JUDGE'S VERDICT

STEVE F

"Well, that is a shame. It looks like we're going to have to call the fight null. *Tekken* was ahead before we lost the power there, but only by a slender margin. Luckily there's a rematch clause in the fighter's contracts and we'll see them both in the ring again within the year. That'll be the real decider."

And the winner is...

This is definitely the toughest scrap in either fighter's career. *Tekken 4* has all the class, fluidity and movement of its predecessors, it's bigger, bolder and brassier than anything else, while *Virtua Fighter 4* may just have the edge in sheer mano-a-mano combat, looking like a slightly more balanced and cerebral fighter. The winner at this stage is *Tekken 4* by points default, but *Virtua Fighter* has already activated the clause in the contract nullifying this result until both can be properly judged against each other early next year. You know where you're going to see that first, don't you, fight fans?

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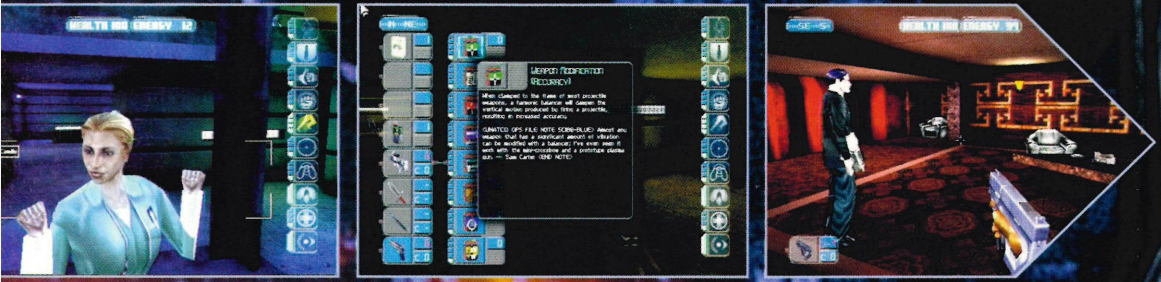


WEAPON MODIFICATION (ACCURACY)

When clamped to the frame of most projectile weapons, a harmonic balancer will dampen the vertical motion produced by firing a projectile, resulting in increased accuracy.

<UNATCO OPS FILE NOTE SC080-BLUE> Almost any weapon that has a significant amount of vibration can be modified with a balancer; I've even seen it work with the mini-crossbow and a prototype plasma gun. -- Sam Carter <END NOTE>

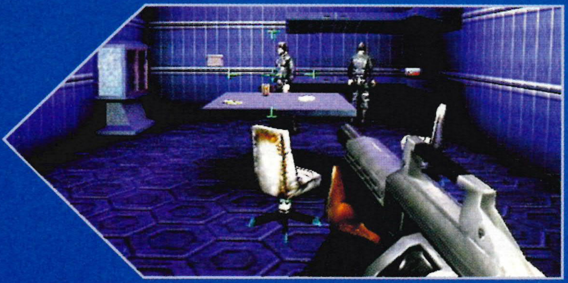
And here they are – world exclusive shots of the sublime *Deus Ex*. Remember, every screenshot in this feature is from the PlayStation 2 version!

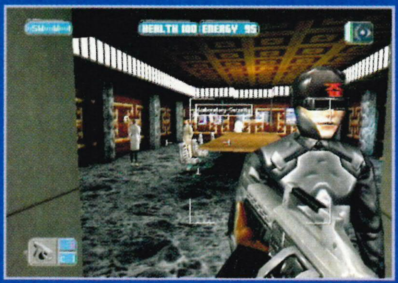
DEUS EX

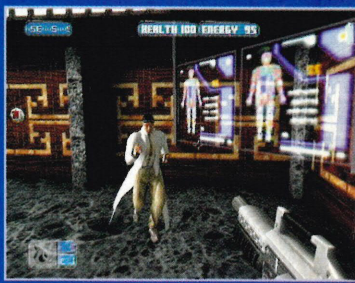
Meet JC Denton: part man, part machine, total action hero..

GOD FROM THE MACHINE

Last year, no other PC title was talked about quite so much as *Deus Ex*. Described by all quarters as revolutionary, it made gameplay truly interactive and encouraged players to think first and shoot later. PlayStation 2 owners will soon find out what all the fuss is about. Let *OPS2* give you a head start.







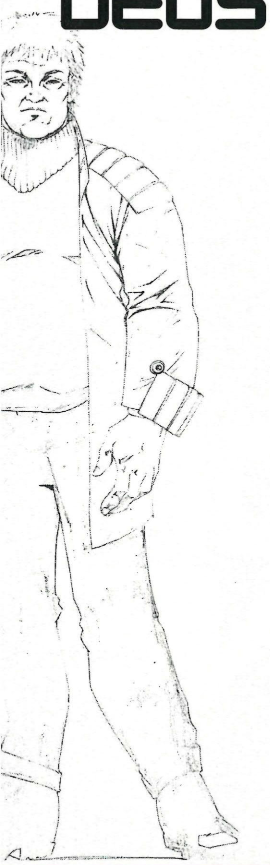
***Deus Ex*'s scientists don't like guns. Pull one out and they'll run for help.**

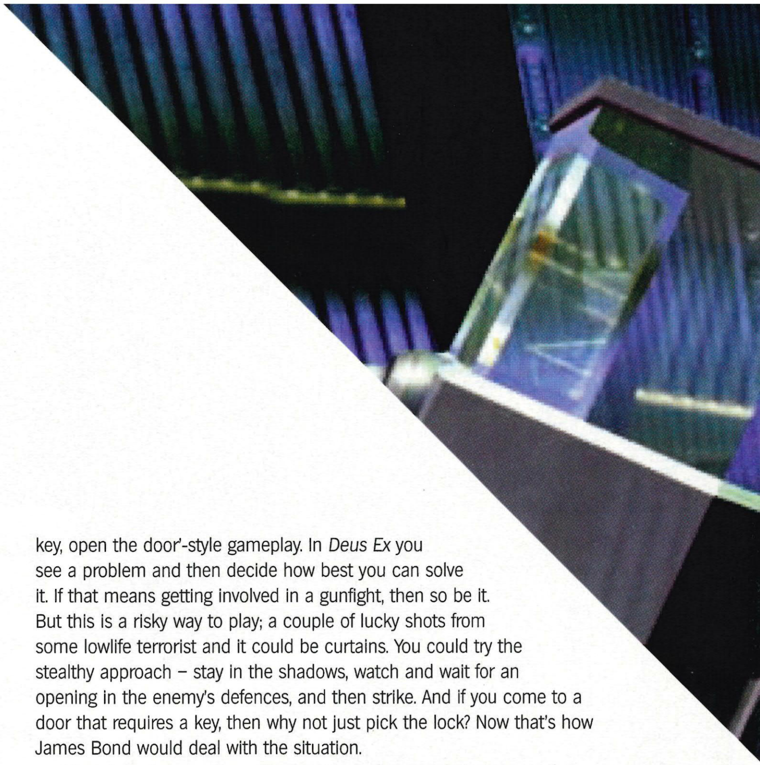
The year: 2052. The place: New York City. It's raining. Neon light bathes the street in a blood-red glow. Destitute street dwellers litter the floor as if lepers from the Old Testament. Like leeches, drug dealers and prostitutes suck out a living from the barely living. Society is on the brink of total meltdown but even the rich aren't immune. The President's daughter is dying of a plague that wipes out thousands of innocents every single day. This is the world of *Deus Ex*. It is Apocalypse. Now.

Our hero enters stage-right, clad in an ankle-length leather coat. His sunglasses do little to shield him from the glare of the cancer-riddled scene around him. But wait. Sunglasses? At night? No, he's not an ageing rock star. He's not even some Keanu Reeves wannabe. He is JC Denton and, sunglasses or not, he has perfect night vision.

Part man, part machine Denton represents a millennia of scientific research. The pinnacle of mankind's quest for knowledge. Of mankind's very evolution. He is a god among men, The Second Coming, perhaps. No, strike that. He's not concerned with the suffering masses, but rather something else.

Across the street, a light goes on in the upstairs window of a hotel. Denton moves quickly, silently. Millions of nanobots in his blood go to work, stimulating his augmented brain and giving him the strength needed to leap the ten feet onto the fire escape. In an instant, Denton is outside the hotel window. He pauses for a second trying to work out if it's safe to go inside. X-ray vision has not yet been added to Denton's skills. He lifts his

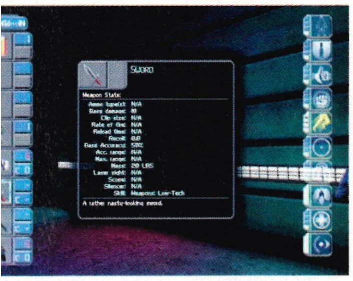




shades and a small metallic globe hovers out of a port in the side of his head. It's a tiny camera. A slight buzzing noise is hardly audible as it floats through a bullet hole in the glass. The camera scans the scene within, the images beamed directly into Denton's brain. Apart from a couple of rats scavenging the body of a dead dog, the coast is clear.

Quickly, Denton enters. He knows this place well. He takes a picture off the wall, reveals a number pad and taps the code 8491, making a comical musical bleep. Denton turns as a bookcase slides back to reveal a holographic computer console. In the space of a moment, Denton swiftly moves towards the console, and downloads data. Information is worth far more than money in his world.

But then without warning, a huge blast rips the hotel door off its hinges and gas canisters are hurled into the room. They're onto him. Denton may be the closest thing to a real Superman but he's no fool. Dodging bullets he crashes through the window, back out onto the fire escape, looking for an exit route. Below he sees nothing but huge mechanical police droids switched to 'hunt and destroy' patrol – definitely not that way then. The only possible escape route now is the roof.



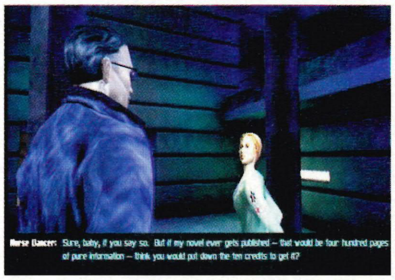
SWORD

Weapon Stats:

Ammo type(s): N/A
Base damage: 18
Clip size: N/A
Rate of fire: N/A
Reload time: N/A
Recoil: 0.0
Base Accuracy: 58%
Acc. range: N/A
Max. range: N/A
Mass: 20 LBS
Laser sight: N/A
Scope: N/A
Silencer: N/A
Skill: Weapons: Low-Tech

A rather nasty-looking sword.

Weapons are limited to four slots, forcing you to choose wisely.



Nurse Dancer: Sure, baby, if you say so. But if my novel ever gets published – that would be four hundred pages of pure information – think you would put down the ten credits to get it?

// *Deus Ex* does, by its very nature, redefine the first-person shooter. *You* have ultimate control//

All seems lost as heavily armoured troops burst onto the roof in pursuit. Denton takes cover behind a set of broken air conditioning vents. But not everyone in this world is after Denton. We see the slick shape of a stealth helicopter descend from the heavens. A door slides open and Denton leaps in. The helicopter accelerates away as bullets ricochet off its hull. Denton escapes the scene. For now.

REALITY CHECK

You may have heard of *Deus Ex*. It's the game that was hailed in every quarter as the best game of last year on any format. It has won countless awards including *PC Gamer*'s Game Of The Year prize and the coveted Best Game Of The Year at this year's BAFTAs. The previous winners of the British Academy Of Film And Television's Interactive Game Award were the N64's *Legend Of Zelda: Ocarina Of Time* and *GoldenEye*. This is the kind of company *Deus Ex* keeps. Not a game to be taken lightly then.

Deus Ex does, by its very nature, redefine the first-person shooter. The limits of the game are imposed by the player rather than the game's programmers. You are given ultimate control. Forget mindless shooting, forget hordes of demonic creatures baying for your blood, forget 'find the key, open the door'-style gameplay. In *Deus Ex* you see a problem and then decide how best you can solve it. If that means getting involved in a gunfight, then so be it. But this is a risky way to play; a couple of lucky shots from some lowlife terrorist and it could be curtains. You could try the stealthy approach – stay in the shadows, watch and wait for an opening in the enemy's defences, and then strike. And if you come to a door that requires a key, then why not just pick the lock? Now that's how James Bond would deal with the situation.

The character you play – the ambiguously-named Denton – is the ultimate undercover operative. Solid Snake may have the market sewn up as far as genetic enhancement goes but Denton is more than just a man. He's a cyborg – half-man, half-machine – with implants that make him superhuman. He is quicker, stronger and smarter than your average 21st Century male. By installing in his body various 'augmentations' found on his adventures, Denton can enhance himself in different ways: get protection from bullets with an energy shield, see in the dark with enhanced eyesight, and even make himself invisible with a cloaking device.

The beauty is that you can't just upgrade Denton in all areas and make him invincible. You have to make choices – do you make him more proficient with heavy weapons, or in close combat? Do you make him move quietly or give him more stamina? Do you give him the ability to regenerate his limbs (yes, being shot in the legs slows him down) or the power to breathe underwater? In this way, you affect the make up of your character and change him to suit your style of play. For the first time, this cliché is actually true: in *Deus Ex* no two games ever need be the same.

To say that *Deus Ex* has multiple routes through it would be an understatement. Like changing the skills of the character to suit your style of play, you can choose a route through the game, past obstacles, that you can handle. Every building you might want to infiltrate has a different way in. Through the sewers, perhaps. This is where a skill that you've just given Denton – like the ability to hold his breath indefinitely – might come in handy. You could go in through a side door. But the chances are that this entrance is heavily fortified with a powerful electronic lock. This might be the way if you've trained Denton in the art of code-cracking. You could even go in through the front door, but only if you've got a shield and some big guns.

Aside from all its gameplay innovations, *Deus Ex* is an exercise in brilliant story telling. No longer will you have to put up with uninspiring videogame plots. The world Denton inhabits is a well-imagined, threatening future. It's a place where terrorism is a part of everyday life and the world's economy is close to meltdown. As part of UNATCO, the government's answer to terrorist activities, Denton's job is to go where Agent Mulder, or even Lee Majors, wouldn't dare. He's a one man anti-terrorist unit.

The story begins with a stand-off at the very symbol of American freedom – Liberty Island, home of the Statue of Liberty. But the Statue is a shadow of her former self – with poignant symbolism she has, quite literally, lost her head. Terrorists have taken control of the famous landmark, kidnapped an important official and are demanding a supply of Ambrosia – an experimental antidote to the plague which is wiping out thousands every day. It's no coincidence that this medicine is named after the food of gods; it's only the rich and powerful that have access to it.

Denton is sent in to rescue the official and capture the terrorist leader. As you can imagine things don't turn out exactly as you would expect: after all, one man's terrorist is another man's freedom fighter. We don't want to

Implants transform Denton into a superman.

Future tech cool and dark goings on in the world of *Deus Ex*.

ruin things, so we'll just say this: both you and JC Denton have a few moral decisions to make. The plot encapsulates the kind of conspiracy theory rubric common to modern day sci-fi folklore. Which, we think you'll agree, is a good thing. You're never quite sure what's going to happen next as the plot twists and turns down ever darker corridors. And, of course, you can trust no one.

CONTROL FREAK

One of the major successes has been translating the wide-ranging control of a PC's keyboard and mouse to the Dual Shock 2. Not an easy task, given that the PC version uses just about every key on the keyboard. However, ION Storm has performed a minor miracle. Not only does the control system work brilliantly, but this streamlining has made playing the game a more fluid experience. The objective was to make the gameplay as accessible as possible. Now there are no menu screens needed to change Denton's weaponry or his augmentations – the whole thing is done from the game screen, in real-time. That means if you run out of ammo in the middle of fight you can't pause the game, take a breather and swap your weapon – you have to do it while bullets are ricocheting around you.

The game has also been tightened up in other areas. Out of necessity, maps have had to be changed. However, this doesn't mean ION Storm have watered down the experience in the slightest. Instead it's taken the chance to optimise and make the gameplay more fluid. This is no ordinary PC port. ION has looked at the strengths of the PlayStation 2 and found ways to make improvements to what is already a ground-breaking title.

Is it possible that 2000's PC Game of the Year could be even better on PlayStation 2? With a perfectionist like Warren Spector at the helm, it might just happen. In any event, you should be excited enough that you don't need a £1,500 PC to play one of the best videogames ever made. *Deus Ex* is truly God from the machine. □

WHAT A DIFFERENCE A GAME MAKES...

***Deus Ex* shook the PC gaming fraternity to its foundations. In a world where the first-person shooter is king, it proved that there is more to life than just *Quake*. The freedom that it afforded, more than anything else, was a breath of fresh air to the gaming community. Don't just take our word for it, here's what PC experts have to say about *Deus Ex*.**

> "Prosaically, *Deus Ex* is a first-person RPG which enables you to define your own character and style in every second of interaction. The plot deforms to your actions. You even get told off if you go into the women's toilet. *Deus Ex* is less a game, and far more a prophecy of the future of videogaming,"
>
> Kieron Gillen, *PC Gamer*.

INVENTORY
AUGS

It's up to you how involved you get with the *Deus Ex* universe, but it's well worth the effort. Emails, holographic video phones and public news screens can be gleaned for information about the world of the future. It makes the whole of the *Deus Ex* environment as believable as the real thing.

What you get is freedom. Use your skills in anyway you see fit. Need some cash? Hack the nearest cash point. Want to find out who your boss has been talking to? Hack his computer and read his emails. It really is a beautiful thing.

> "*Deus Ex* brilliantly combines elements of the strategy and RPG genres in a first-person shooter environment. Players attempting to run through this game as they would in *Quake* or *Unreal* are forced to stop and evaluate their actions as they learn that their decisions do, in fact, have consequences later on in the game. That, combined with the intriguing story line, in-depth characters and the ability to choose your own gameplay style, makes *Deus Ex* one of the most innovative games to date."
>
> Justin Billington, www.dxnation.com.

INVENTORY
AUGS

This is not a game of one way traffic – if you want, you can take a short trip down a side alley with one of the many extra missions and sub-plots. And you'll want to because the reward is not only a better JC Denton, for all the extra experience he'll gain, but you get to spend more time in the *Deus Ex* universe. The game world in itself is an astounding achievement.

Denton's world is not a new idea. The image of a dystopian future has appealed to game designers for decades. But the thing is, *Deus Ex* is the first game to actually achieve it. Imagine that scene at the end of *Blade Runner* where Harrison Ford goes one-on-one with Rutger Hauer. Imagine that it's playable. This is the world that *Deus Ex* throws you into.

> "*Deus Ex* will go down in history as the original game to deliver first-person action gameplay that dynamically adjusts to personal play style. There's nothing else like it."
>
> Bruce Ladewig, Planet Deus Ex, the best unofficial Web site.

True. *Deus Ex* enables you play the way you want. Not only that, it adapts itself to your style. The idea is that *you* choose your route and how to solve problems instead of a game designer dictating the way to play the game. There are constraints, but *Deus Ex* at least provides you with the illusion that you have control over the proceedings. And that is something we like.

** Check PC Gamer and www.planetdeusex.com for more information on the PC edition of* Deus Ex.

Q&A

WARREN SPECTOR

As you can see *Deus Ex* has a lot to live up to on PS2. *OPS2* spoke to the game's author and Studio Director for ION Storm Austin, Warren Spector and found out how the arduous task of taking the game from PC to console is being handled.

// "You don't know how many 'experts' told me, 'No, you gotta make it more linear.' To heck with that."//

WARREN SPECTOR IS ONE of the most respected game designers in the world. Not content with simply employing a 'me too' attitude, his work progresses the medium, with every title offering new ideas and new ways of doing things. As a consequence his games are always at the forefront. His latest opus, *Deus Ex*, is the pinnacle of this long and distinguished career. This cinematic experience takes all the best elements from both first-person shooters and role-playing games, and blends them into an enthralling gaming experience. Here, he talks exclusively with *OPS2* about the game's genesis and how he set about bringing the experience to PlayStation 2.

Getting started, how did the idea for *Deus Ex* first come to you?

I started thinking about *Deus Ex* as far back as 1994. I was still at Origin and was tired of fantasy games – you know with elves and dwarves and things with furry feet – and I was also a little tired of, 'Okay, you're the last guy on the space station and the aliens are invading and you have to save the Earth.' I just wanted to do a game that was set in the real world, a game that wouldn't embarrass my mother if she wanted to play it. I proposed a game called *Trouble Shooter* and EA wouldn't fund it, saying, 'Nobody wants real world stuff, do the fantasy stuff,' so I put the idea on the back burner for years.

Finally I went to ION Storm and Jon Romero said, 'Make the game of your dreams. We'll set you up, give you your own office, and you make that game.' And so I pulled out the design and updated it a bit – I was watching the *X-Files* at the time and had this idea for a real world simulation game combined with the conspiracy stuff. Three years later it was *Deus Ex*.

Where does the name come from?

It's actually kinda funny. People think I'm crazy for calling it *Deus Ex* but it comes from a literary criticism term 'deus ex machina', which in translation means 'a god from the machine'.

In Greek theatre, when mortals on the stage got themselves into trouble that the author didn't know how to get them out of, a character actor playing a god who could solve their problems would be lowered down with ropes and pulleys, using a machine. So it's a derisive term – an author writes a situation that he can't get his characters out of so... the dam bursts! And blows the bad guy away. End of problem. It's kind of a comment on how bad most game plots are.

***Deus Ex* is very cinematic. Which films would you say influenced you?**

Not necessarily the ones you think. Most people look at it and go, 'Oh, these guys were influenced by *The Matrix*.' But the fact is that I took the whole company out to see *The Matrix* the day it opened and we were sitting there getting madder and madder. It was like, 'Wait! They stole our main character!' We had the shades, we had the long leather coat, we had all that stuff before *The Matrix*. It was kind of depressing.

It seems like JC Denton is really made up of one part Snake Plisken to one part Humphrey Bogart..

Certainly. *Escape From New York* was a big influence on me. And another movie that no-one's ever seen called *Colossus: The Forbin Project*, made in the Sixties. Obviously *The X-Files*, because my wife is a huge fan – I used to watch it every Sunday with her. And just looking around the Web at all the conspiracy stuff before the millennium. And *Blade Runner* – we have to mention *Blade Runner* somewhere.

What would you say was the big appeal of *Deus Ex*?

I hope it's the fact that nowadays gamers are ready for something that lets them make choices. In most games, the designer creates a puzzle, then the player tries to read the mind of the designer and figure out how to solve that puzzle in the one way the designer allows.

I thought that was terrible. I wanted to make a game where you could see a problem in front of you and decide how you were going to solve it. So any situation you find yourself in in *Deus Ex*, you can fight, you can sneak or you can talk your way out of it.

I didn't want to make just a shooter or just a role-playing game or just an adventure game. I wanted to make a game where the player decided what they were playing. I think people really, *really* like that.

So people are getting more control?

It's all about player control. There are so many designers out there and I just want to tell them, 'Go off and make movies, or write books. If what you want to do is tell *your* story go and do it, but do it in another medium,' because the thing that games do is that they let players take the stage. We can put the players out there and let them express themselves, and that's what *Deus Ex* is all about.

And then there's this whole believable game world...

People ask me a lot, 'What kind of game is this? Is it a shooter? Is it a role playing game?' It's everything. And we wanted to appeal to a lot of different players. If you look around this world there are newspapers, emails – all kinds of stuff that you can read if you want the whole story. You can discover things that aren't relevant in the game at all. I know who's President in this world, what Africa's like, what's going on in outer space.

I just think it makes the world feel so much richer, like a real place. We want the player to decide how to deal with the world so we have all sorts of places and missions that are optional.

All this means there are a lot of different elements to *Deus Ex*: the combat, the stealth, the RPG features, the story. How do you manage to bring all of those together?

Well, actually at various points we did describe the game as 'the Swiss Army Knife of gaming'. Testing and balancing, it was rough because we had to make sure that the player who picked up the biggest weapon and killed everything that moved had as much fun as the player who got the

→

"We can put the players out there and let them express themselves. That's what *Deus Ex* is all about."

EYE ON THE STORM

ION Storm seemed like the perfect setup. Four of the most respected US game designers under one roof, with the freedom to develop the games they've always dreamed of. But it all went wrong. Why?

ION Storm was founded back in late 1996 by ex-Id Software employees Jon Romero, Tom Hall and Todd Porter. Warren Spector joined in 1997, the same year that the company secured a ten-year publishing deal with Eidos.

To date, four games have been spawned from ION Storm: *Dominion* in 1998, a real-time strategy game from Todd Porter; *Daikatana* in 2000, a first-person shooter from Jon Romero; *Deus Ex* in 2000; and finally *Anachronox*, a futuristic RPG, came out earlier this year from Tom Hall.

So what now? It seems that the whole dream has come to a horrible end. In spite of the huge success of *Deus Ex*, money lost on Romero's monumentally delayed *Daikatana* and on the (again, much delayed) *Anachronox*, Eidos has decide to cut its loses and close the Dallas office.

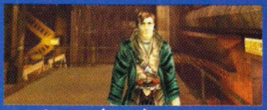
This leaves Spector and his team based in Austin to emerge from the ashes of ION. He is currently discussing a new name and manifesto for the company – possible names include Manifesto Games and Liminal Games. And their future projects? Next will be the third game in the immensely popular PC (and PS2-bound?) sneak-'em-up series *Thief* and then the sequel to *Deus Ex*, which you can find out more about on page 103.

ION STORM GAMEOLOGY

Dominion (1998)
Given the competition on the PC, *Dominion* was little more than an average real-time strategy game.

Daikatana (2000)
Jon Romero's long-awaited first-person shooter was bugged to hell and poorly received by the PC press.

Deus Ex (2000)
A true gaming masterpiece. *Deus Ex* has redefined what the first-person game is all about.



Anachronox (2001)
Epic planet-travelling RPG received a mixed welcome from the press.

**Find out more about ION Storm's titles at their Web site: www.ionstorm.com*

CURRICULUM VITAE

Name: **Warren Spector**
Nationality: **American**
Date of Birth:
2 October 1955
Birthplace: **Manhattan, New York City**

Gameography: **"Geez, I don't remember all the stuff I worked on and when it shipped. I mean, there was *Space Rogue, Ultima VI, Wing Commander, Bad Blood, Martian Dreams, Shadowcaster, Underworld, Underworld 2, Serpent Isle, Wings Of Glory, System Shock, Cybermage, Crusader No Remorse, Deus Ex*, a bunch of mission packs and add-in adventures, and probably some stuff I'm forgetting. I worked on these in all sorts of capacities and just don't remember all the details..."**

Hobbies: **Playing guitar, board games, basketball, cars, reading and collecting books**

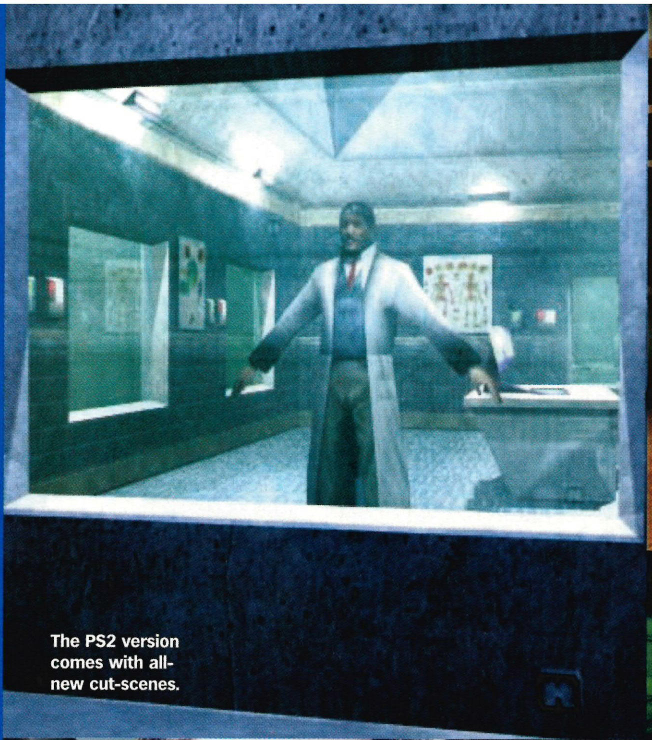
Favourite videogames: ***Diablo, Half-Life, Legend Of Zelda: A Link To The Past, Super Mario 64, MULE, Star Raiders, Suikoden, Ultima IV, Warcraft II***

Favourite board games: **Acquire, Settlers Of Catan**

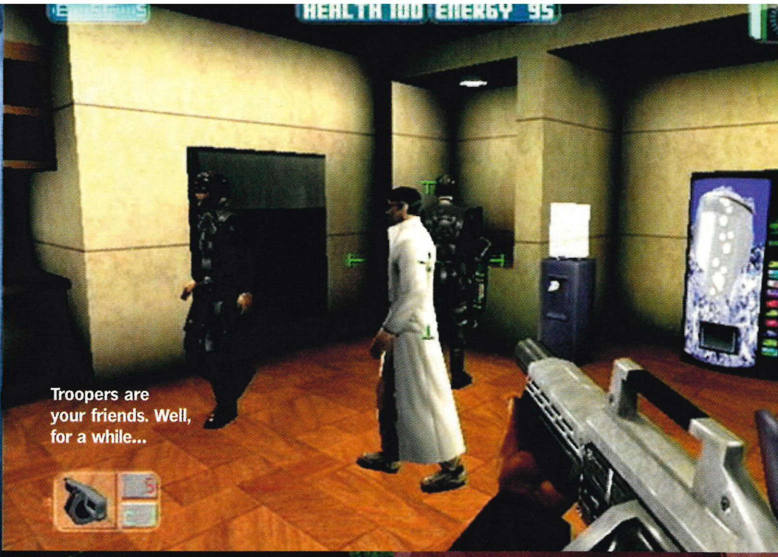
Favourite film directors: **Michael Curtiz, John Ford, Ernst Lubitsch, Jean Renoir, Frank Tashlin**

Favourite authors: **Christopher Alexander, Robert Benchley, Jack Finney, Allen Ginsberg, Robert Heinlein, Jim Thompson**

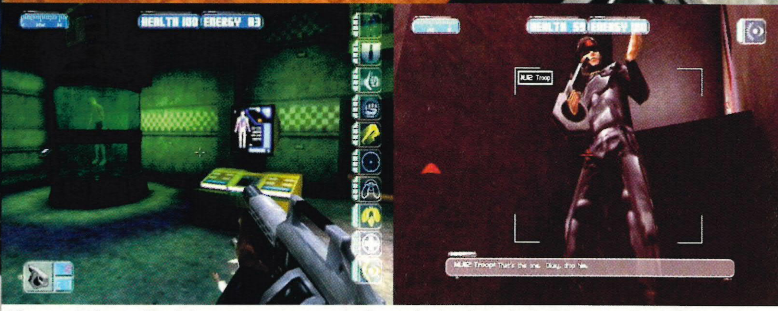
Favourite bands/musicians: **Bix Beiderbecke, David Bowie, Eric Clapton, Jimi Hendrix, The Pixies, Lou Reed, Tribe**



The PS2 version comes with all-new cut-scenes.



Troopers are your friends. Well, for a while...



The symbols on the right are your augmentations, the implants in Denton's body.

Spector promises the complete *Deus Ex* experience on PS2.

augmentation to become invisible. We also had to make sure that those two players at the extremes had as much fun as each other. It was a nightmare, and it took a lot of sweat and a lot of hard work.

So let's talk about the PS2 version...
Okay, one of the things I believe fervently is that the split between PC gamers and console gamers isn't as significant as a lot of people think. I understand the differences when you move from platform to platform, but fundamentally I think that gamers want good games.

A good game is defined by good control; letting the player decide what to do, and making choices that mean something and have consequences. That has nothing to do with the platform.

You haven't watered down the experience in any way during the conversion from PC to PS2?
No. I'm a console gamer. I play more games on console than I do on the PC, and the bottom line is that I didn't want to dumb down the game. You don't know how many 'experts' told me, 'No, you gotta make it more linear. No you've gotta make it more action-orientated. No, you can't give players that many choices – console gamers won't deal with that.'

Well, to heck with that. What we didn't want to do was make a console game called *Deus Ex*: we wanted to make the *Deus Ex* experience available to PlayStation 2 owners.

There *are* differences, though...
Let me talk about some of the superficial changes. On the PC you can get away with crummy cinematics, quite frankly [laughs]. We did a pretty good job... But we wanted to do some high-poly pre-rendered stuff for the PlayStation 2.

It sounds like an insignificant thing, but really this is one of the big rewards we can give players. Instead of being done in-engine with little 300-poly characters and minimal camera controls, we're rendering them in thousands of polys, hand-animated and really, *really* detailed. Even better, we've got a full orchestra to record all the music for the cinematics.

But the PC version uses just about every key on the keyboard. Didn't this cause problems translating the game to PS2?
The first thing we did was rip the PC interface out entirely. So we started from scratch – everything is as if we were designing a console game from the ground up. Now, you can access every element of the game from the main screen instead of having 18 sub-screens. You wanna mess with your skills? Just push a button and do it from the main screen. You wanna mess with your augmentations? Exactly the same.

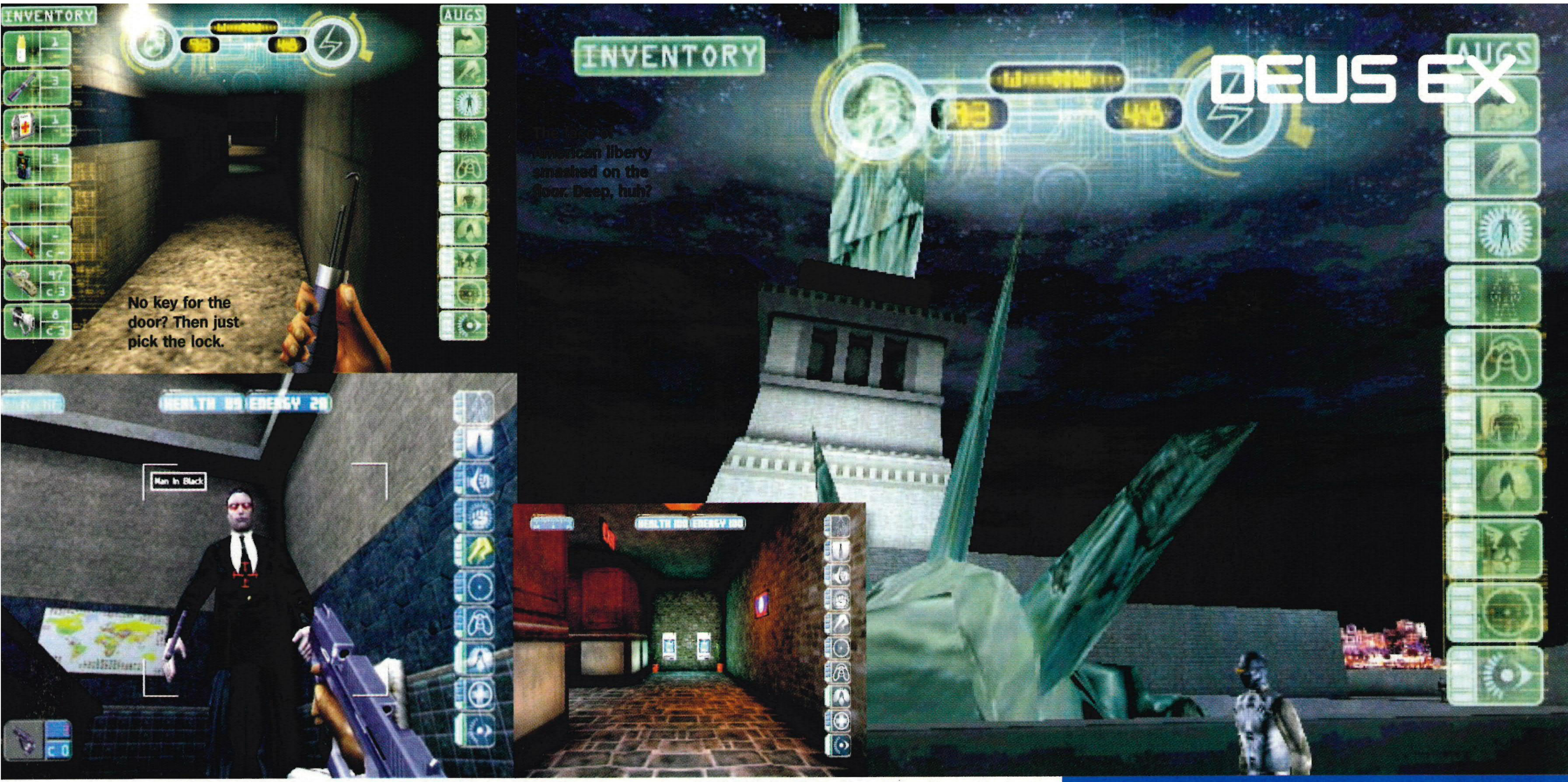
We listened to a lot of players – for instance, there were plenty of people who didn't like the micro-management of the inventory. It was kind of boring, so we've scaled that back. I think what we've accomplished is that we've let players focus on playing the game.

And were there specific advantages or disadvantages to working with PlayStation 2?
Well, it's an interesting and challenging development environment. I don't want to say that you can be lazy designing a game on PC, but there's a rigour that's required in console gaming. So 50Kb of memory counts; it *really* matters. One frame per second makes a difference to the experience. That's something that we're tackling now, that's the big deal.

But the PS2 has enabled you to improve the game in some areas?
We had the additional power of the PlayStation 2. It pushes a lot of polygons around, and we could take the characters from 500 polys to 2,000. So now they have ears. I'm very happy about that.

We went into a motion-capture studio to improve on the hand-animated movements like we had in the old version, so they look more natural now. We also went back and 'touched' every single map. Some of the changes were done because we had to fit them into smaller memory. Even though we cut up the maps pretty dramatically, we didn't lose any of the gameplay.

Changing the maps *must* affect the game in some ways?
Well, it affects it to some extent. It keeps you moving forward. There were a



No key for the door? Then just pick the lock.

The face of American liberty smashed on the floor. Deep, huh?

It looks like *The Matrix* but ION got there first.

You can use your powers for crime. Hacking these ATMs, for example.

lot of places in the PC game where you could back-track. That becomes a little less easy to do and in some places you can't do it at all, but one of the things that gamers told us about the PC version was that, [faux whine] 'I get lost... I just don't know what to do...' It's not more linear; all the paths are still there, but once you're on a path it's a lot harder to get lost. You make your choice and you say, 'That's the way I want to go, I have enough information to make that decision and I want to have this kind of experience,' and you go off on that path.

We had heard from a lot of people that the first mission was really hard, and so we threw up more barriers and more places to hide. There were also a couple of maps that people just didn't like so we rebuilt those from scratch. The bottom line, and the thing I'm most proud of, is that the entire game is there. The story, every character, every item, every word of dialogue, everything. We haven't dumbed it down or made it simple.

Would you say that the resulting PS2 version is better?
In a lot of ways. Some players are going to like it that the paths are a little clearer, while other players are going to say, 'I'm being led around by the nose,' and we had that kind of argument in the office. On the console version, again responding to the majority of player input, we're trying to make it easier to decide what to do and then do it. That's true of the interface, and it's true of the maps. We'll see how people respond.

Has this experience made you want to do more on PS2? Like *System Shock* and *Thief*?
Well, *System Shock* isn't going to happen. I would have killed to do a *System Shock* game, but Electronic Arts owns the license and it's not going to happen. We're already working on *Thief 3* and *Deus Ex 2*. They will be multi-platform and that's all I'm going to say. I probably shouldn't even say that.

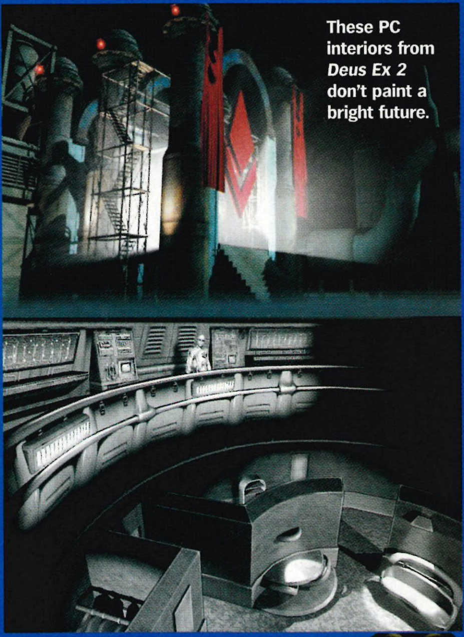
So how likely is it that the next *Deus Ex*, whatever it may be called, will be developed for the PlayStation 2?
Let's just say that I think that anyone in this business now who isn't thinking about a multi-platform strategy is fooling themselves. I think you have to be on every platform in the world.

Could you ever see a *Deus Ex*-style game working online?
Yeah, that's an interesting question. I spent a year and a half with Looking Glass, after I was at Electronic Arts – before ION Storm – working on a massively multiplayer game that had a lot of those game concepts in it. It was called *Junction*, but it never got published or funded. Something to think about for the future. ☐

> **// "People ask me a lot, 'What kind of game is this? Is it a shooter? Is it a role-playing game?' It's everything..." //**

DEUS EX 2

It may only be a glint in Spector's eye at the moment but it's a strong possibility for PS2. Here's the facts so far.



These PC interiors from *Deus Ex 2* don't paint a bright future.

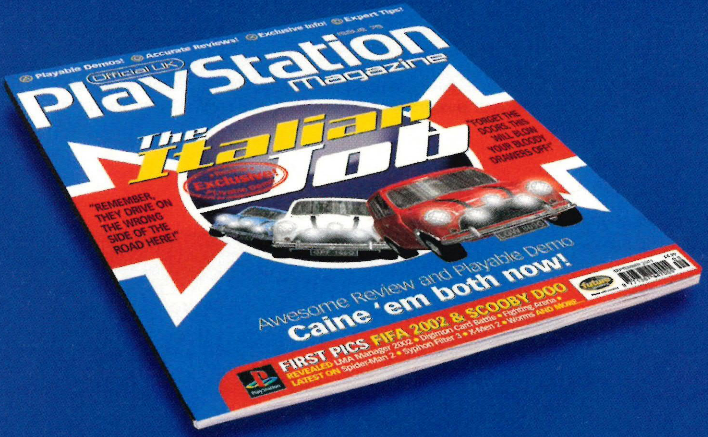
Deus Ex 2 is only a working title but it's Spector's next big project. Little has been confirmed about the title yet but if you read between the lines of his answer to our questions, you'll realise that there's a good chance that the game is heading for PS2.

As a sequel, it will take place after the events of *Deus Ex*. However, with *Deus Ex* boasting multiple endings, it is not yet known which version of the end it will follow. It is more likely that the world painted in *Deus Ex* will act as a starting point for the story. It will also feature a playable female character. The original *Deus Ex* was set to feature a playable female character but size limitations of the CD format meant that dialogue couldn't be recorded and so she was ditched.

So there you have it. *Deus Ex 2* will certainly be released on PC and at least one next-gen console, although no confirmation has been made. But with the sheer numbers of PS2s out there and *Deus Ex* coming to PS2...

GOT THIS?

READ THIS!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DARK CLOUD

The new dungeon master?

>>Traditional RPGing finds a much-needed silver lining with this bold adventuring hybrid. The PlayStation 2's *Zelda*, anyone?

REVIEWS

The latest PlayStation 2 games – reviewed and rated

OPS2 review ratings

If it's for PlayStation 2, and heading for a store near you, we've played it, argued about it, and, ultimately, judged it. Every issue, we look at the latest games and rate them out of 10:

10/10	Utterly essential
9/10	Hugely satisfying and entertaining
8/10	Highly recommended. Definitely worth your money
7/10	Good, solid fare, and well worth a gander
6/10	Better than average, and fine for fans of the genre
5/10	An average game of some merit
4/10	Poor, but may still have the odd moment
3/10	Extremely disappointing
2/10	To be avoided
1/10	Beer mat

The OPS2 StarPlayer award
Awarded to any game that gets 9/10 or over. This is just our little way of trying to hammer home what is a fairly simple message: Get this game, and get it now.

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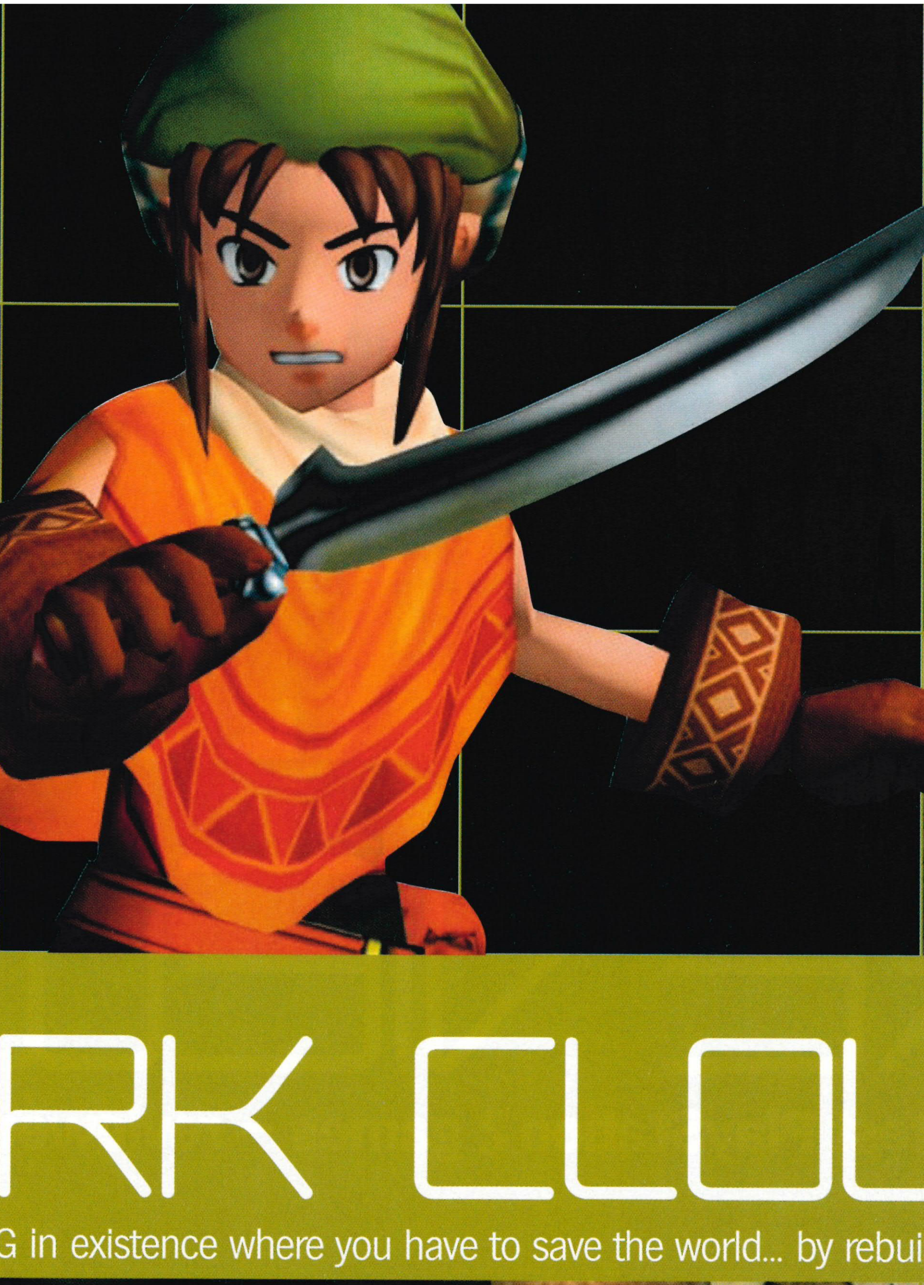
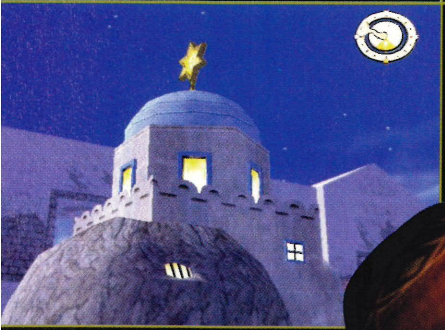
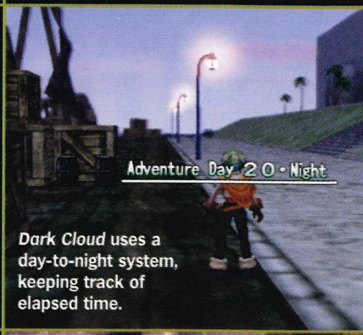




The game world architecture is impressively varied – hence this mosque-type dwelling.



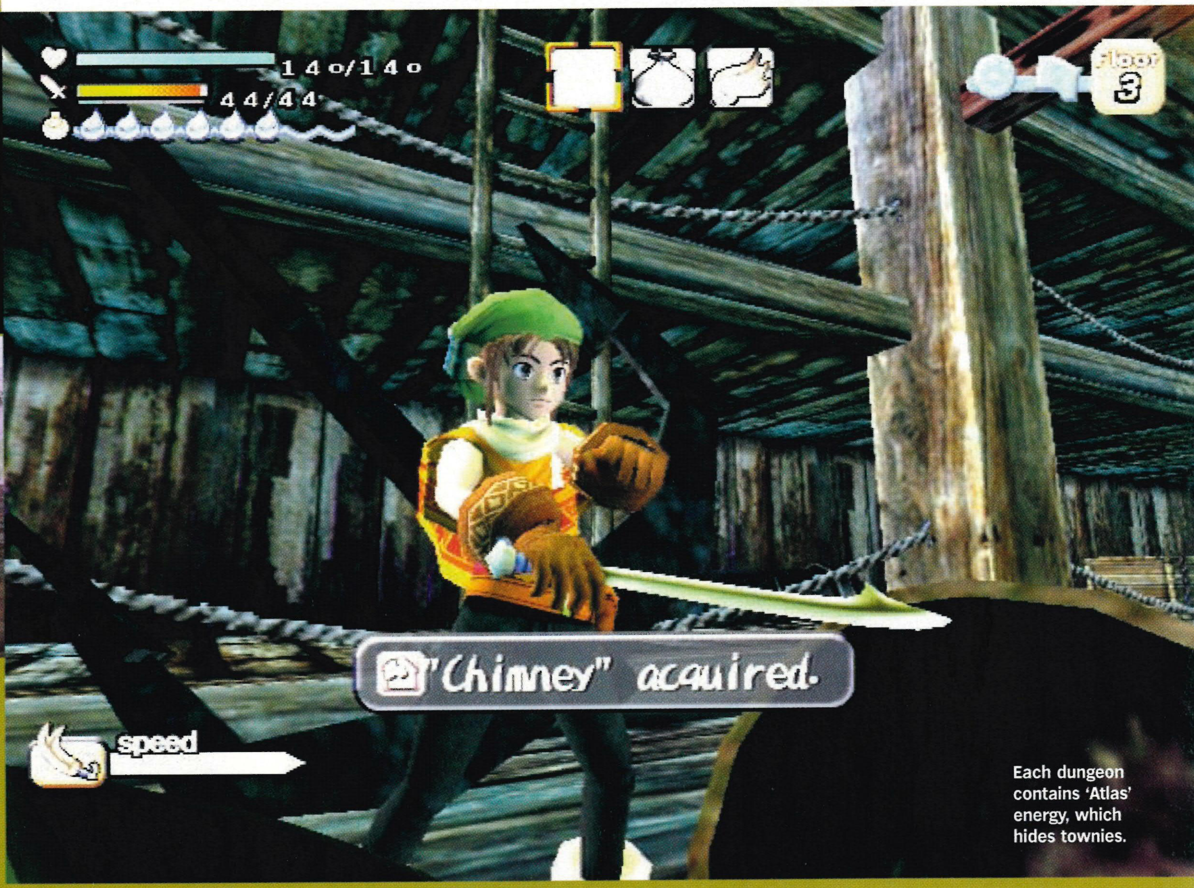
Dark Cloud uses a day-to-night system, keeping track of elapsed time.

DARK CLOUD

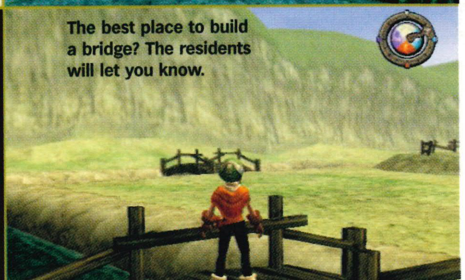
Possibly the only RPG in existence where you have to save the world... by rebuilding it.

The main character is called Toan – although, thankfully, you can customise his name.

Once you've 'rescued' a building and it's inhabitants, you must keep track of what they need.



Each dungeon contains 'Atlas' energy, which hides townies.



The best place to build a bridge? The residents will let you know.

Publisher: SCEE
Developer: Level 5
Price: £39.99
Players: 1
Out: September
Web site: www.scea.com/games/categories/roleplaying/darkcloud/

Back story

One of the first games announced for the PS2, Western gamers have been guessing *Dark Cloud*'s true nature for some time now. A third-person RPG – and thus more *Zelda* than *Final Fantasy* – *Dark Cloud* sees a world stripped bare of its inhabitants by a recently unleashed purple genie. Luckily, benevolent fairies have saved the population by hiding them in dungeons – it's your job to conquer evil, rescue the townsfolk and rebuild their homes.

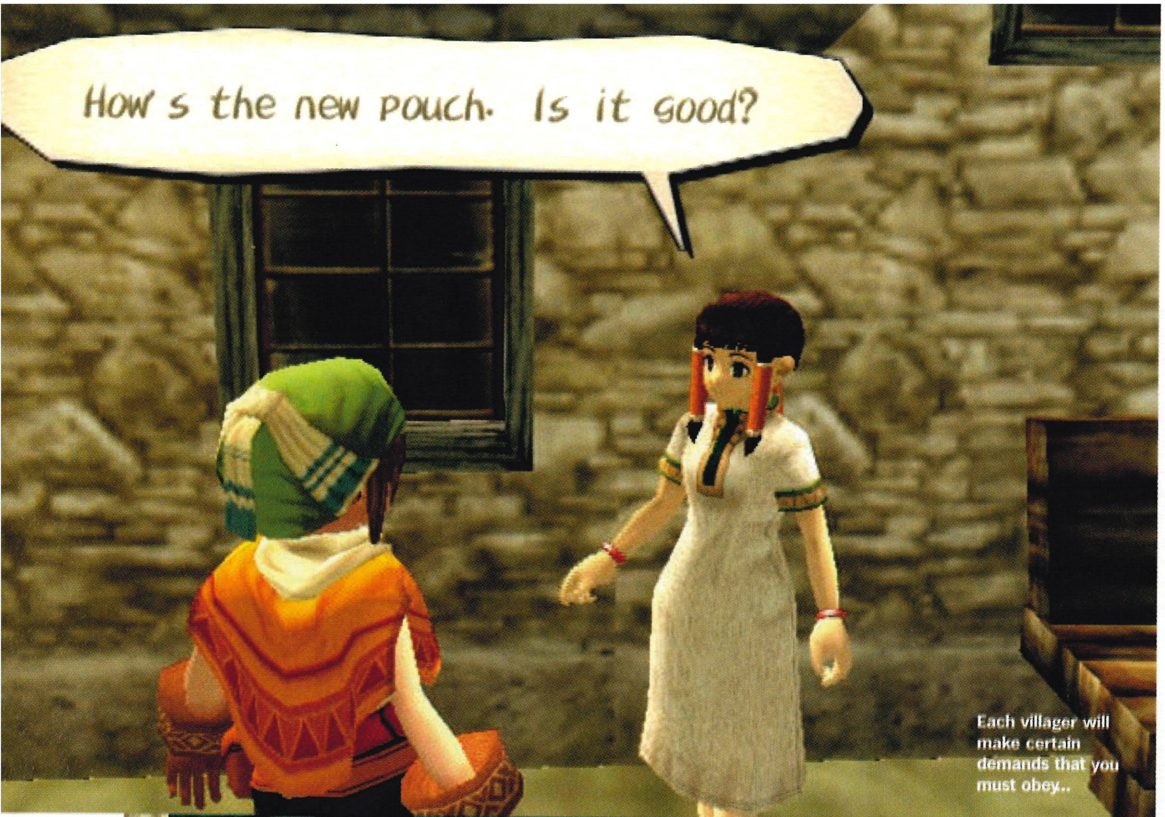
If there's one thing that games journos bemoan in the majority of today's titles, it's originality. There's simply not enough of it about these days.

Given the sheer weight of games available for any given platform, it's a sure bet that the majority of them are merely iterations of genres long since mastered. Beat-'em-ups, driving games, sports sims... the list goes on, but understandably so. For example, any two 3D platformers are undoubtedly going to share certain characteristics and gameplay mechanics. We've seen most of everything before, and whilst something that is utterly derivative can still be great let's face it, where's the manic thrill of the new? We demand freshness. Something bizarre. A handful of ideas that have never before been presented together in a certain context. A series of actions sufficiently different to what has gone before. Something, at the very least, *surprising*.

Which brings us neatly to *Dark Cloud*. It's an RPG. It's repetitive. It is most certainly sprawling and there's an awful lot of button-stabbing sword-slashing to be done. In short, it is like most of the RPGs you've ever played, and is therefore at once comforting and alienating in its familiarity. And yet, it would be unfair to dismiss it. Because it has that spark. Something not seen before. It's surprising, and absorbing, and – most importantly of all – highly enjoyable. Why?

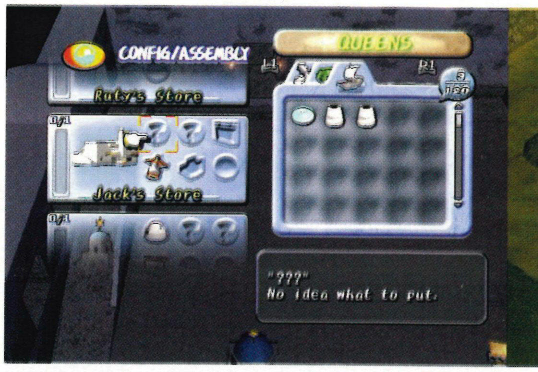
It's something that only makes sense – and only *works* – given the traditional trappings of the game. You see, the world of *Dark Cloud* has been ravaged by a corpulent purple genie. However, the benign powers-that-be have squirreled away the inhabitants of the world in order to safeguard them from said genie. As such, they've been hidden deeply away in various dungeons, disguised as a form of energy called 'Atlas'. It's your job then, to go dungeon-bashing (the traditional element of *Dark Cloud*) and retrieve the inhabitants of the world, along with their houses, windmills, trees and rivers. You name it, you've got to find it.

The upshot of all of this is that you must re-assemble the scattered villages and towns, hence the game's twofold nature, and the essence of the absorbing sliver of originality therein. However, this isn't simply a case of slapping down buildings willy-nilly, garnishing them with a few trees and adding a duck pond for quaintness' sake. No, you've got to listen to the rescued villagers and take into account what they want. So, for example, the old hag wants to live next to Dran's windmill due to the residual magic there, or Pike's house needs to be near water as he loves to fish. And there's not only that. Each house or dwelling may contain several people or other items, such as benches, storage facilities and, erm, candy. Only when everybody's happy with the re-creation of their town will you be successful.



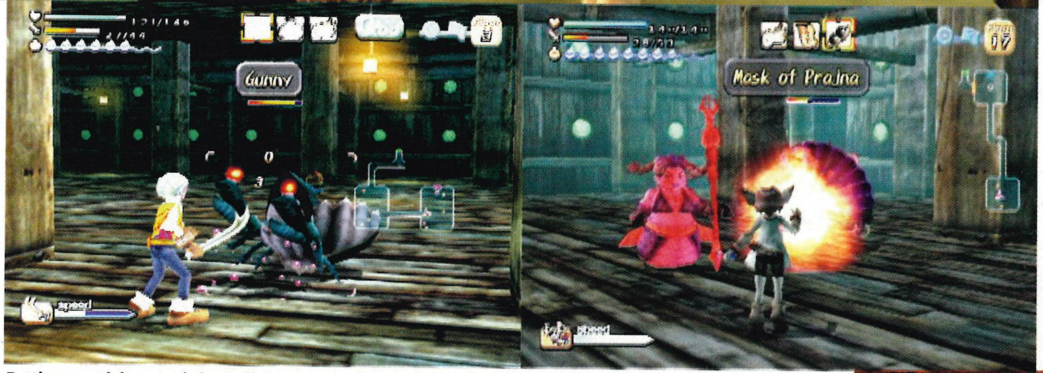
How's the new pouch. Is it good?

Each villager will make certain demands that you must obey..



"???"
No idea what to put.

The 'Georama' screen lets you build up your cities.



Battles are vicious real-time affairs, unlike the turn-based system found in *Final Fantasy* and the like.

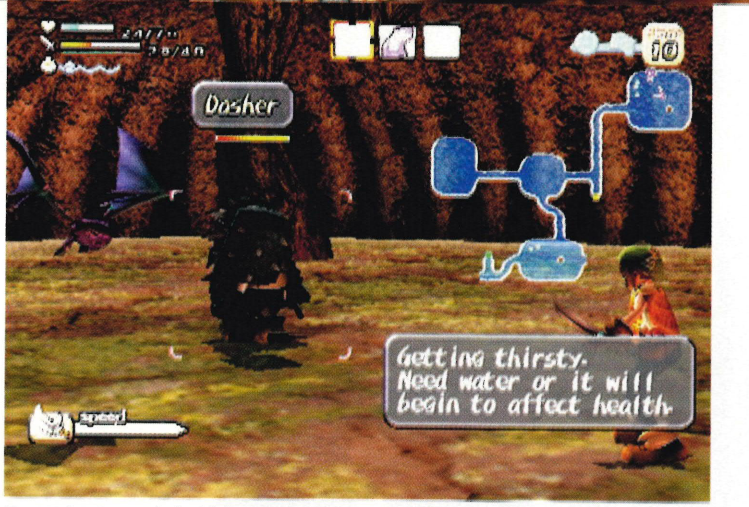
This means that there's a certain rigidity concerning the end result of village-construction – some things simply have to be placed next to other things, for example – but it's the thrill of discovery that makes the game so fresh. The thrill of listening to what your people want and then making things right. That and the beautiful interface between playing the game proper and town-building. Zooming down into the body of your character, and thus into your newly re-created environment, from the overhead building-block view, is a gorgeous sight indeed.

KEEPING IT REAL

So that's *Dark Cloud*'s unique selling point, then. The dungeon-bashing is rendered interesting because it leads to such a fascinating result. As such, heading into a new dungeon is often enjoyable as, despite the repetition inside, you're excited about finding that missing person, bridge, or mysterious missing addition to the homestead. And whilst the village-building may sound to some like a tedious old *Populous* knock-off, it's bound tightly within the role-playing genre as you've actually got to talk and listen to people to make it work. It is, ultimately, a remarkable balancing act and the end result is an unusually satisfying cocktail of game mechanics.

Of course, this isn't the be-all and end-all of the game; there's plenty more to it. Perhaps most worthy of comment is *Dark Cloud*'s unusual emphasis on micro-management and character maintenance – a boon for those that really love to

//It's the thrill of discovery that makes this fresh. The thrill of making things right//

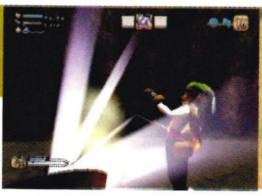


Getting thirsty.
Need water or it will begin to affect health.

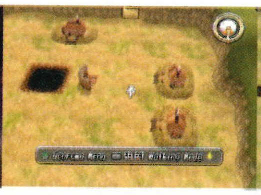
Remember to regularly drink water or else you'll end up an ex-Toan.

BUILDING A BETTER VILLAGE

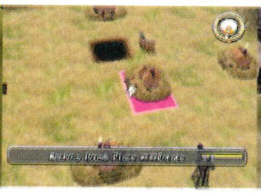
Or, 'How To Make Life That Much Better For The Residents Of The *Dark Cloud* World'...



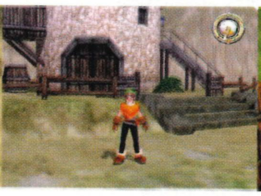
1. Inside a given dungeon, you'll come across Altus orbs such as this one. Each orb contains a person/house/windmill/river/item, and so on. Your main task is to collect them all.



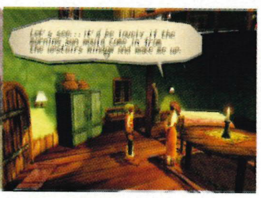
2. Once you've grabbed all the Atlas energy from the dungeon floor, head outside and switch to the snappily-named 'Georama Menu', giving you an overhead view of the village.



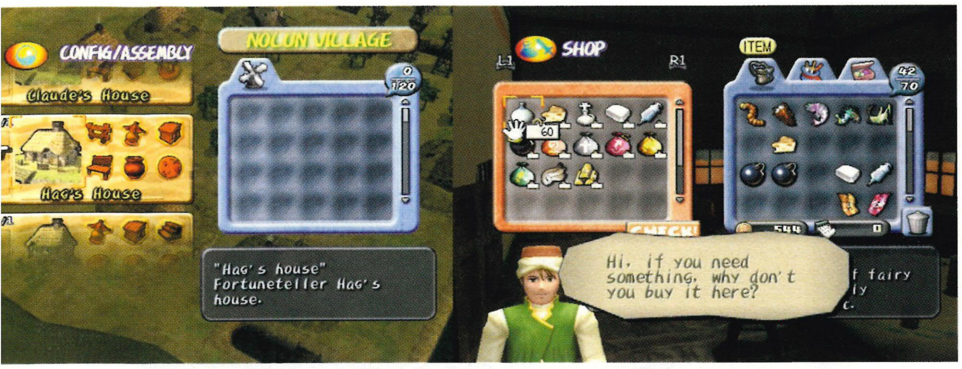
3. From here you can place buildings, rotate them, move them and generally do whatever you please. Make sure you've placed the required people and items first, though.



4. Once you're happy, press 'Select', zoom spectacularly into the game world, and marvel at the surroundings. Go and talk to people, and they'll furnish you with additional requests.



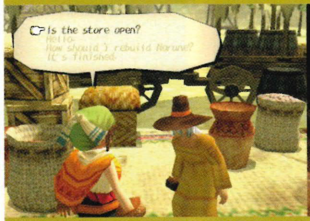
5. These requests must be honoured, as you've got to make the residents happy. And often, new requests will be thrown up, meaning you're constantly tweaking the village to make it perfect.


CONFIG/ASSEMBLY
Claude's House
Hag's House
NOLUN VILLAGE
"Hag's house"
Fortuneteller Hag's house.
SHOP
ITEM
Hi, if you need something, why don't you buy it here?

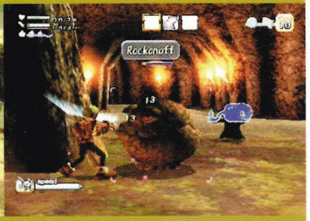
It's essential that you buy equipment for your jaunts in the dungeons. Items can be sold, as well.

DUNGEON BASHING

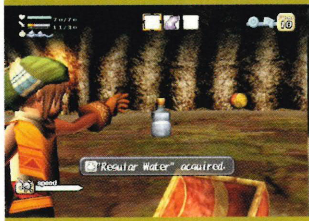
In order to rescue the world, you're going to beat your way through plenty of subterranean monster-holes...



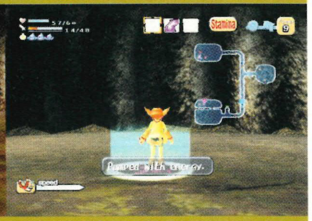
1. Each dungeon is 15 floors deep and you tackle one floor at a time, so there's plenty of 'challenge'. Luckily after you've beaten a given floor, you can exit the dungeon and go stock up on supplies.



2. Part of 'clearing' each floor means killing all the monsters inside. There's no way around this, as killing monsters often reveals essential objects, such as keys, which are required to progress.



3. Obviously, there's helpful items in the dungeons – such as these chests, which contain power-up items, maps, food, weapons, and so on. Beware, though, as creatures called 'mimics' can disguise themselves as chests...



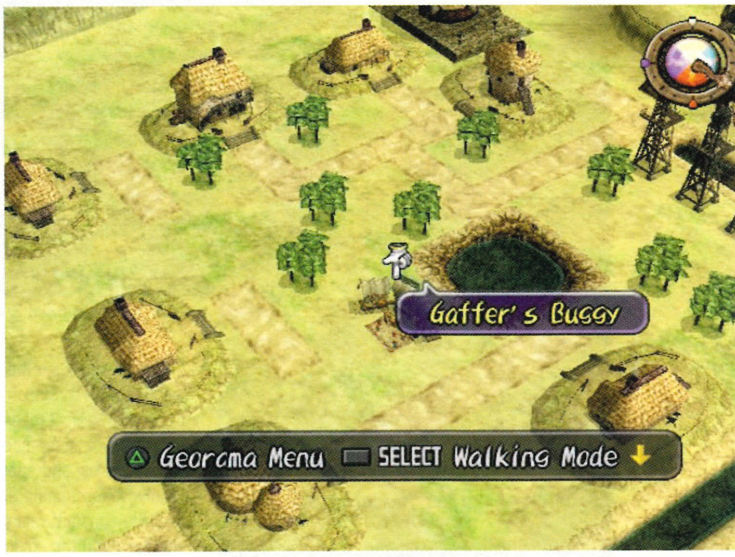
4. Other helpful items abound too, such as waterfalls which re-fill both health and your thirst meter, and 'hot spots' that will bestow a random blessing or curse. For example, either powering you up or nicking your cash.

Feel free to have a good nose around once you've placed your house.

Your life feels better when you're doing something right.
Thank you, Jes.

The old hag isn't *quite* as unpleasant as her name suggests...

You'll find yourself experimenting with where to place buildings and people.



Whilst your village layout may look pretty, it doesn't mean it'll work...

go to town on the minutiae of RPGs, but possibly a sticking point for others. For instance, you have a 'thirst meter' – regular drinking of water will alleviate any health-sapping dehydration, but it's just one of many things you have to keep a constant eye on.

Similarly, weapons require constant upkeep. Use them too much and they'll break – which means that you'll have to constantly repair them with the aptly-named Repair Powder as you go along. There is an upside to this potentially annoying feature, though; weapons get better with experience. Therefore, the better care you take of a sword, and the more you use it, the more powerful it will be. Additionally, weapons can also be upgraded with gems and magical attachments, mostly items that cause damage to certain types of creatures. If you're canny, you can cultivate an armoury of death-dealers, each dedicated to slaughtering a certain type of beastie, be it undead, dragon-esque, rock-type, or whatever. The possibilities are tremendous.

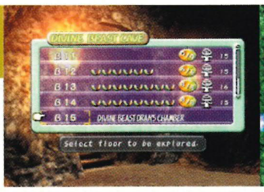
And then there's your party. At certain points in the game, you'll have other characters joining you on your quest. However, you can only play as one character at a time, and with characters' different abilities being exploited as much as possible in this game, that means that there's plenty of cumbersome swapping back-and-forth. This means in theory that you can backtrack to certain areas that were impassable before, but it's mostly an exercise in menu-navigating. Effectively this gives you several 'lives' (you move on to the next character if the current one is reduced to zero health). It would maybe have been better if certain abilities were simply gained, rather than adding whole new creatures to your inventory.

So *Dark Cloud* isn't without its failings. Yes, the overall structure of the game is unique and, by turns, fascinating and humdrum, but the good

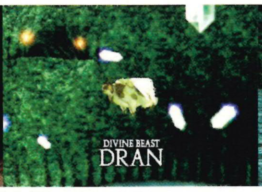
→

BOSS BATTLING

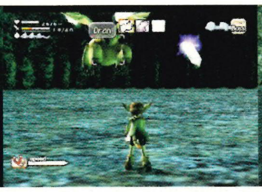
The first boss in the game is a huge fluffy dog-thing with wings, as you'd expect. Here's how to beat the hideous hound.



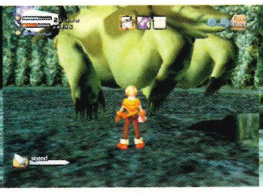
1. Once you've cleared the first fourteen floors of the Divine Beast Cave, you'll get the chance to fight Divine Beast Dran. He's a big cuddly dog-thing who just happens to be cursed.



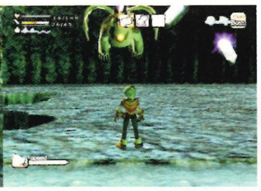
2. Being winged, the tricky blighter tends to fly around – so switch to Xiao, your cat-like first ally, who handily owns a weapon that can be of help. Bit of a stroke of luck, that.



3. Twang the monster with Xiao's catapult a few times and eventually he'll fall from the sky like a sack of cast-iron Bonios, landing on the dungeon floor to lick his wounds. Bless.



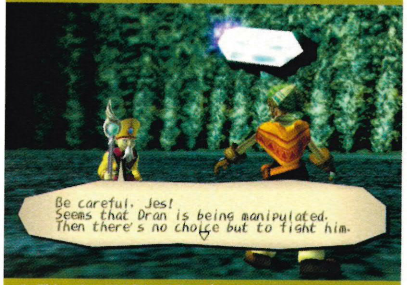
4. Switch back to the main character – named Toan, unless you've renamed him – and hack away at hairy dog-thing. Make sure you've powered up your weapon or this could take a while.



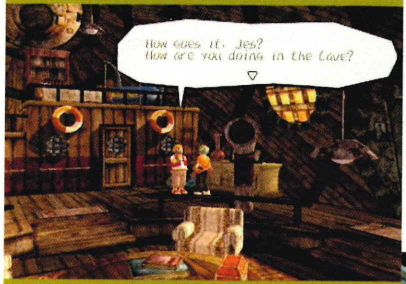
5. Repeat this process until you beat Dran. But be warned – if you don't shoot him in time, he'll start hurling fireballs that tear holes in the floor. Nasty business all round, really.

FRIENDS AND ENEMIES

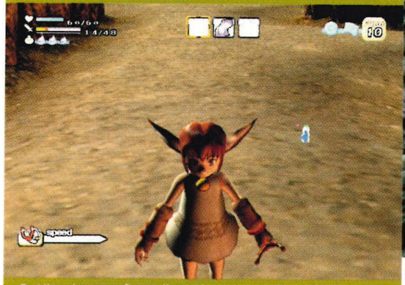
This being an RPG, there's naturally a number of characters that will help – and hinder – your faltering progress...


Be careful, Jes!
Seems that Dran is being manipulated.
Then there's no choice but to fight him.

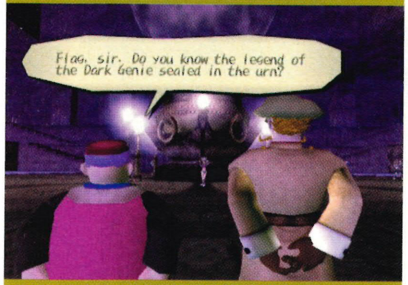
1. This wise old fairy fellow (the fairy king, apparently, although he doesn't look it) acts as a rule book, dishing out hints and tips as well as furthering the plot.



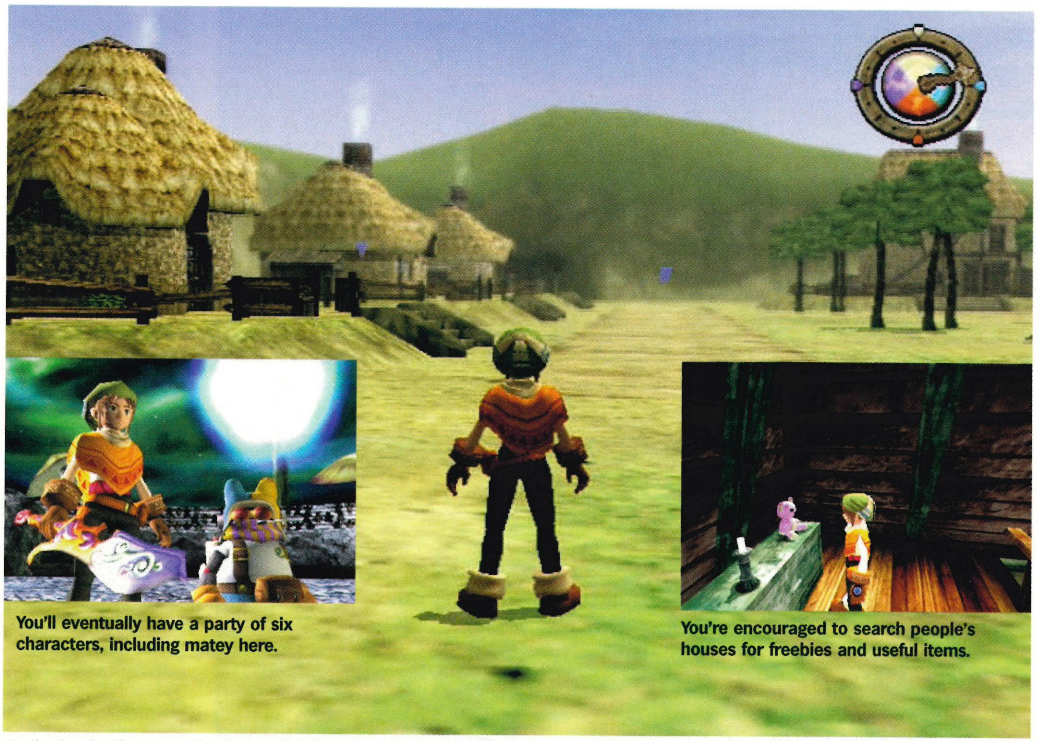
2. In the first village, the only surviving character is the mayor, who lives in what appears to be an airship. He'll be on hand with helpful items, until you get the town shop up and running.



3. Xiao is your first ally – there'll be a group of six by the end of the game. She's a cat who can be transformed into a pointy-eared person. And she's invaluable for jumping across chasms.


Flag, sir. Do you know the legend of the Dark Genie sealed in the urn?

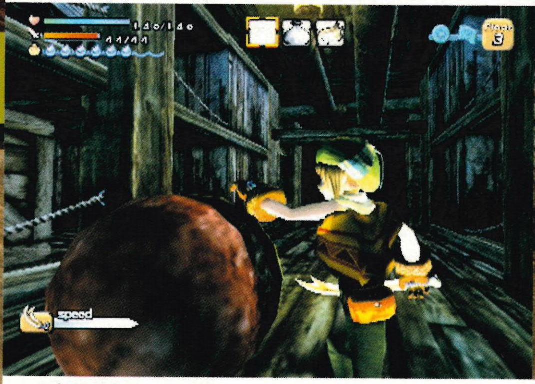
3. Ah, that genie. Yup, it's all his fault. Unleashed in the intro sequence by the moustache-twirling Colonel Flag, he's the cause of all the worry in *Dark Cloud*. He's fat, too, and everything.



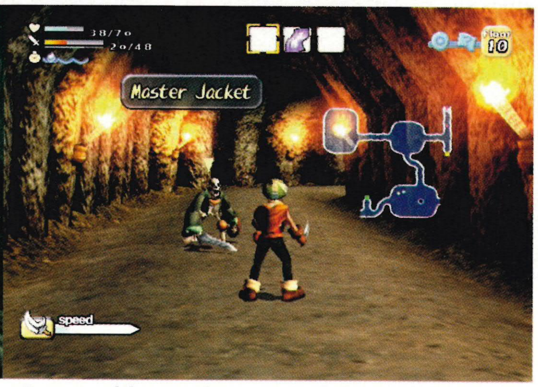
You'll eventually have a party of six characters, including matey here.

You're encouraged to search people's houses for freebies and useful items.

Dark Cloud **will eventually stun you with some gorgeous dioramas.**

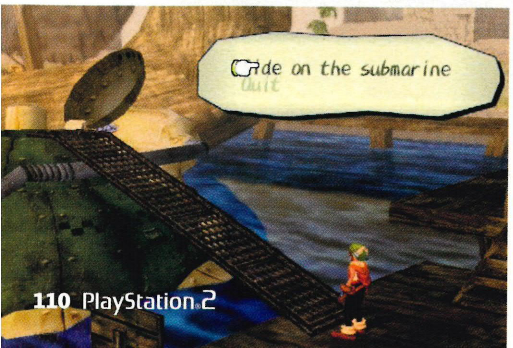


Only Toan can open Atlas – no other party members can.



Be aware of the type of monster you fight – such as this fella.

This submarine takes you to a whole new dungeon. There's no way I'm getting in that...



⇥ points far outweigh the bad. The main criticisms we have with it concern the highly repetitive RPG trappings. For instance, the dungeons, each consisting of fifteen floors, are in some cases simply too big and often detract from the otherwise fascinating dual nature of the game. Also the constant maintenance of characters, weapons and the copious menu-flipping can prove bothersome at times.

Elsewhere, minor details have been pilfered from Nintendo's *Zelda* series, amongst others. Most obvious are the day-to-night system (but this adds flavour and atmosphere to your slowly-recreated villages, and adds a welcome temporal element) and the lock-on assisted combat system – however, this is so expertly implemented that we'll forgive the 'homage' and concentrate instead on how polished it is. Likewise, the attaching of various items to weapons smacks of *Final Fantasy*'s Materia system, but again it's a part of the game so well thought-out and presented that lack of originality isn't too much of an issue.

Back to our original point. *Dark Cloud* is, at heart, a basic, by-the-numbers, hack-and-slash micro-management RPG. Fortunately though, *Dark Cloud* has been constructed with such care and polish that it's well above average for the genre, if not hugely inspiring. See? You just have to throw in one idea of light-bulb flashing inspiration for the end result to impress.

Dark Cloud isn't an immediate game, and its charms only become apparent when you've progressed far enough into the game to see your first disenfranchised community start to come to life, because it's only then that the game begins to reward you for all your hard work. And, believe us, there's little as rewarding as laying out a village, zooming down to ground level, walking around it, marvelling at the detail, and finding the people that live there are happy with your work.

There's no denying that *Dark Cloud* is an uneven game, and it'll have you cursing on plenty of occasions, but until *Final Fantasy X* comes to town, this is the best RPG on the PlayStation 2 since *Summoner*. All this, and those gorgeous, gorgeous views... ☐ **Jes Bickham**

DARK CLOUD

Why we'd buy it:	**Why we'd leave it:**	**A traditional RPG buoyed spectacularly by a fascinating world-building aspect. One of the best PS2 RPGs available so far.**
- Looks great - Mixes RPGs with God games, and comes up trumps - Definitely an original concept (just)	- Highly repetitive and overlong - Annoying micro-management and constant character-maintenance	

Graphics	Dungeons bland, exteriors fantastic	08
Sound	Pleasant, if repetitive, tunes	06
Gameplay	A mixture of tedium and joy	05
Life span	A good 40 hours worth	08

07

PlayStation 2 OFFICIAL MAGAZINE-UK VERDICT

FIT & FEISTY!

FEEL THE FORCE! PHANTOM MENACE ON ITS WAY

WHAT DVD

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Issue 29
September 2001

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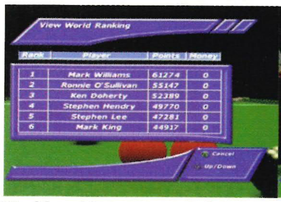
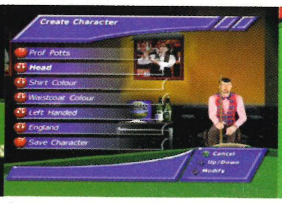
What Women Want Silence of the Lambs Lake Placid Sexy Beast A Nightmare on Elm Street Box Set X-Files Metallica and more...

WHAT DVD ISSUE 29 ■ ON SALE NOW

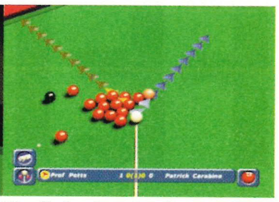

View World Ranking

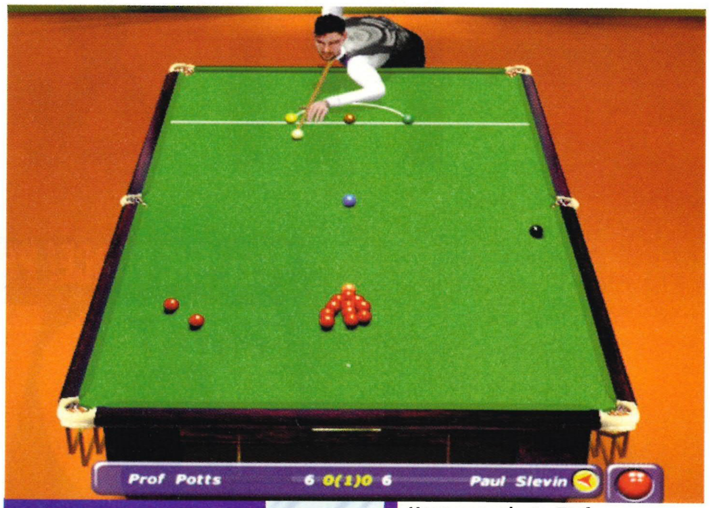
Rank	Player	Points	Money
1	Mark Williams	61274	0
2	Ronnie O'Sullivan	55147	0
3	Ken Doherty	52389	0
4	Stephen Hendry	49770	0
5	Stephen Lee	47281	0
6	Mark King	44917	0

World ranking goes on points and cash earned.



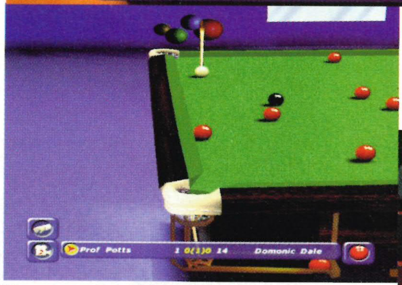
Create your new player and compete against the best.

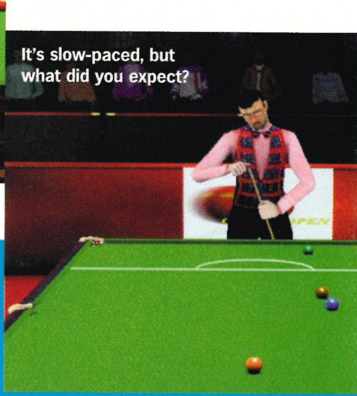

It's all about angles. It was never this easy down the club.



Hang on a minute, Prof Potts? Who wrote this?

The top down view is essential to line up table-length pots.


View your potential pot from any angle.


It's slow-paced, but what did you expect?

ON THE DVD

WORLD CHAMPIONSHIP SNOOKER 2002

Easy pinks, tight browns, spiders, 147 breaks... but this time not a mention of ball physics in sight.

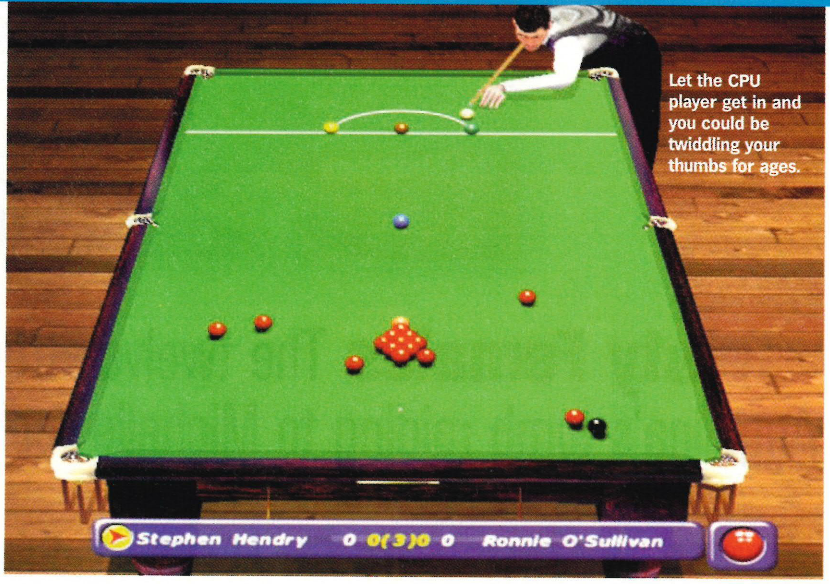
Publisher: Codemasters
Developer: Blade
Price: £39.99
Players: 1-16
Out: September
Web site: www.codemasters.com/snooker2002/home.htm

Back story
Codemasters' debut snooker title for the PlayStation 2 follows on from the well-received *World Championship Snooker* for PSone, also developed by Blade.

Before we start, let's dismiss a few preconceptions about snooker. Forget the stuffy look of those stupid waistcoats and the fact that it isn't exactly the greatest spectator sport, because while these are both valid criticisms, they miss the point totally. As anyone who has ever spent time in a dark snooker hall will testify, playing the game is a totally different proposition to watching it. A good snooker player thinks several shots ahead, ensuring, in addition to potting the next ball, that they also position the white in readiness for the ensuing break. Developer Blade Interactive understands this – and that's why *World Championship Snooker 2002* works so well.

With options for single matches as well as tournaments, the game offers over 20 professional rivals, each of whom has been fully recreated – even down to their faces and, yes, waistcoats. This is in stark contrast to the series' key rival, *Jimmy White's Cueball* (currently chalked in for a November release) which uses disembodied hands to portray the opposition.

The look of *WCS 2002* does take a little getting used to, using a slightly distant view of the table, but it does mean the screen is less cluttered. The play area is framed by the relevant control icons and a power bar, so all that remains is to line up the shot using the ultra precise analogue stick and set the shot power using a sliding gauge. Just as anyone can hold a cue, it shouldn't take anyone long to get to grips with this shot-taking system.

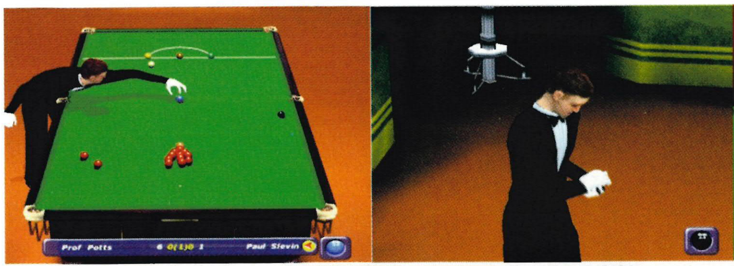


Let the CPU player get in and you could be twiddling your thumbs for ages.

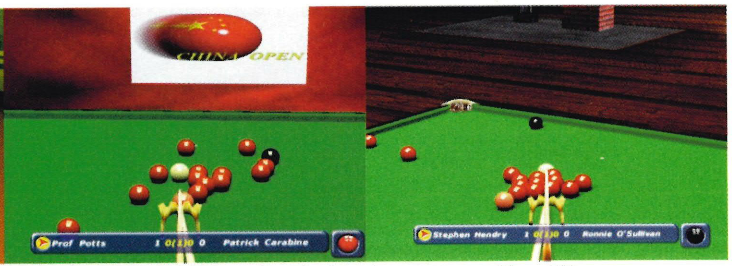
A choice of rests is duly proffered as and when needed, spin is added by holding down the ◎ button and manually positioning the cue, while colours can be nominated simply by aiming the cue ball at them. Of course.

While *WCS 2002*'s version of training wheels (a line indicating the direction of the shot) is useful, it is testament to the game's precision and simplicity that even novices will turn it off after a few frames. The movement of the balls – intrinsically important in a game that relies on pinpoint accuracy – is

> **//Revels as much in the occasion of a snooker event as the intricacies of the game//**



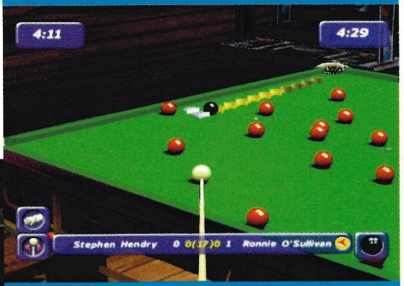
Mr Referee's methodical nature makes *WCS 2002* even slower than the real thing.


CHINA OPEN
Prof Potts 1 0(1)0 0 Patrick Carabine
Stephen Hendry 1 0(1)0 0 Ronnie O'Sullivan

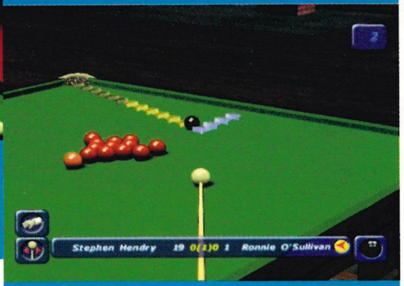
Don't expect to hit and hope. Safety play is as important as potting ability.

FUN AND GAMES...

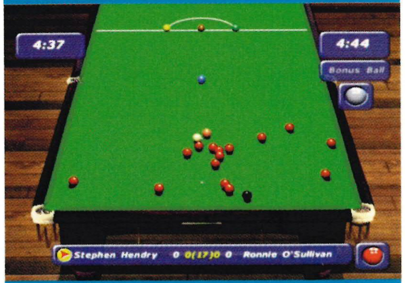
To be honest, japes aren't exactly the sort of thing you see in snooker – a sport where a man wearing upside-down glasses is considered a comedy god. Nevertheless, *WCS 2002* has a Fun Games menu which offers three ways to alleviate the stresses of a tournament...



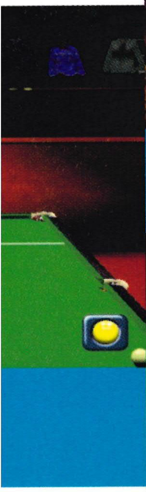
Time Bandits
Players are given a set time limit, which ticks away as each shot is taken. Potted balls add more time to the counter, with coloured balls equating seconds for their point value (pink is six seconds, for example).

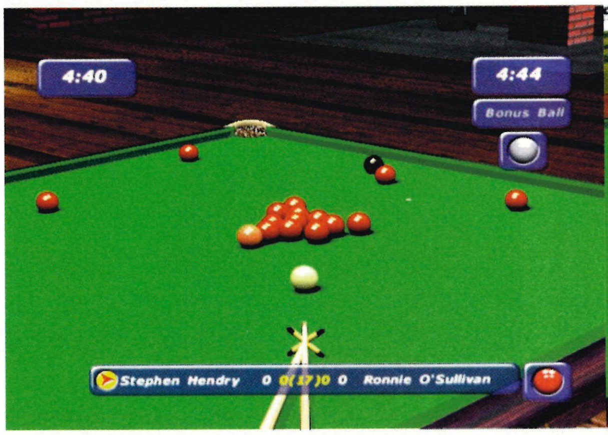


Countdown
A pressure-based game. Players are given a few seconds to pot a ball, with the shots growing ever harder. It's Quantum Physics meets *Countdown* hard.

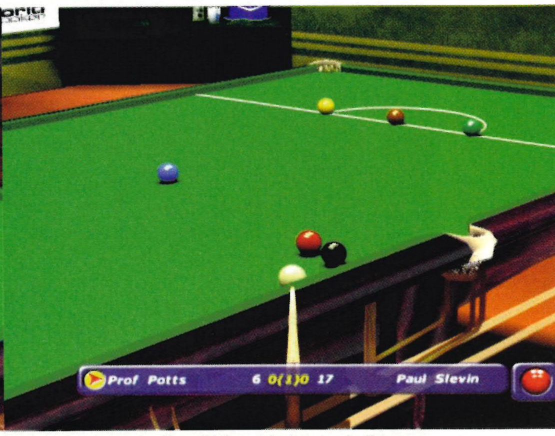


Bonus Ball
Similar in concept to Time Bandits. Both players have time limits and, when a red is sunk, a coloured ball is nominated. If the ball is potted, the point value of the colour and a further ten seconds are deducted from your rival's time limit. See what we mean?

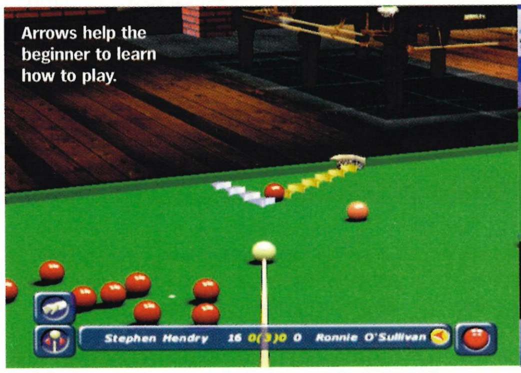




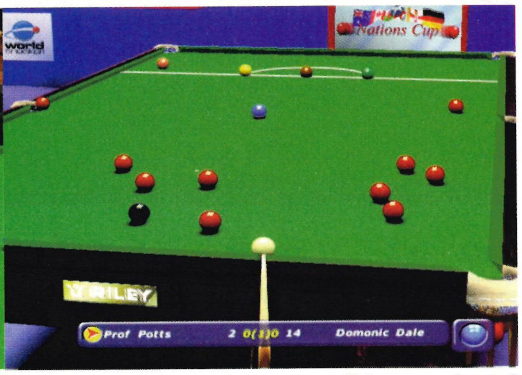
Playing against the clock. It's like watching *Big Break* – but better!!! Oh.



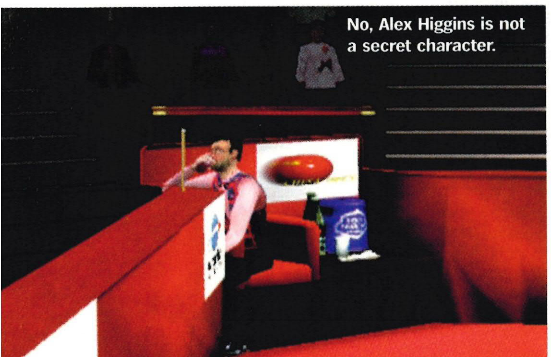
Turn them arrows off and it's a whole new ball game.



Arrows help the beginner to learn how to play.



All the 'atmosphere' of TV snooker? You betcha! It even has the audience actually 'coughing'! Oh. Again.



No, Alex Higgins is not a secret character.

well realised. The way they react to each other is so fluid and effortless that you take it for granted – undoubtedly the highest praise that can be bestowed upon a snooker game. Only the occasionally thunderous sound effect as a ball cannons into the cushion spoils the flawless recreation of the green baize.

CHALK AND CHEESE

It would be misleading to give the impression that this an easy game, though. A substantial, long-lasting challenge is offered by an all-star tournament cast worthy of the Crucible. Stephen Hendry, Mark Williams and Ken Doherty are all on board and learning the subtle nuances between their games showcases the need to think ahead and strategise during a frame. The game's version of Doherty, for example, recreates his tendency to play safe, while Ronnie O'Sullivan is one for quick decisions and pots. Their movements around the table may be a little awkward – reflecting an overall stark look to things, where even the balls are less than detailed – but there's a great feeling of satisfaction to hold your own as you use snookers and safety shots to counter similar tactics from the pros.

In the grand scheme of things, it has to be said that *WCS 2002* itself is more of a sedate Stephen Hendry than a 'Rocket' Ronnie or a 'Whirlwind' White. It revels as much in the occasion of a high-profile snooker tournament as it does in the intricacies of the game. Similarly, Dennis Taylor's hushed commentary and the way the officious referee replaces the coloured balls add little to the game, yet bizarrely seem as integral as the cueing and ball physics. And if the referee and crowd weren't there, you'd wonder why – especially when the camera cuts to your worried-looking opponent and you realise that the way you are playing is causing a genuine feeling of pressure to be generated.

It's unlikely that these little touches are going to convert snooker sceptics and it may in contrast simply bolster already negative attitudes but *WCS 2002* is nevertheless a remarkable recreation of the sport. It may show a little too much of the fusty nature of the game, but *WCS 2002*'s ball play is truly second to none. ☐ **Steve Merrett**

WORLD CHAMPIONSHIP SNOOKER 2002

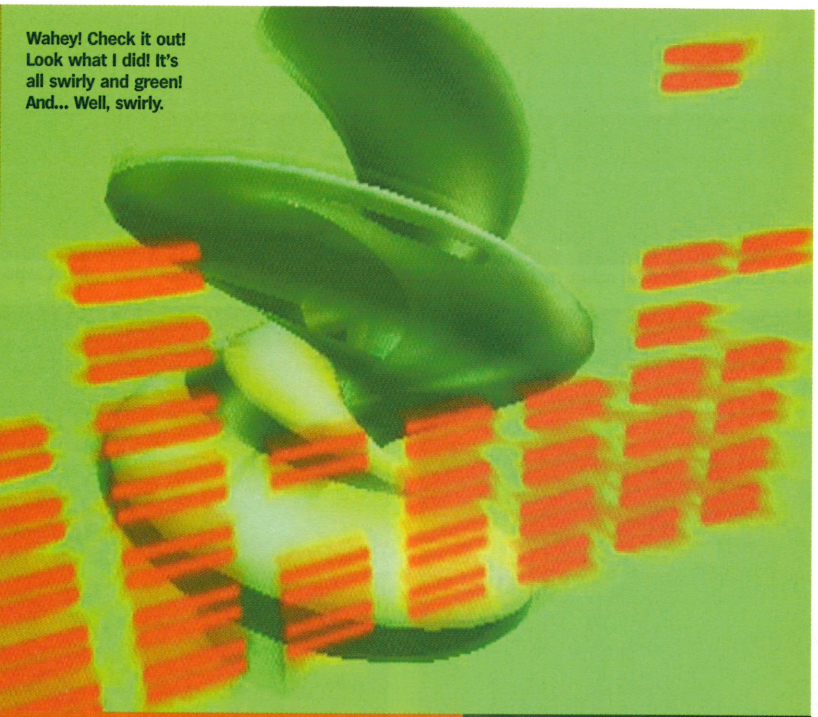
Why we'd buy it:	**Why we'd leave it:**	
- A brilliant recreation of snooker - Simple yet effective cueing action - Pro players use different playing styles	- Slow-paced - Somewhat spartan graphics	**Encapsulates everything about snooker – both good and bad – and is thus incredibly playable.**

Graphics	Rather stark, with little in the way of detail	06	08
Sound	Suitably subdued commentary and effects	06	
Gameplay	Requires thought and dexterity	09	
Life span	Beating Hendry and co will take time	08	

PlayStation.2 OFFICIAL MAGAZINE-UK VERDICT

PRESS START FOR MENU

Unlike most dance music videos, buxom babes are absent.



Wahey! Check it out! Look what I did! It's all swirly and green! And... Well, swirly.

It's like MTV! It's like being at an Orbital gig. It's even a bit like living *inside* Tangerine Dream! Nurse, the disco pills!

MODERNGROOVE: MINISTRY OF SOUND EDITION

Music really does sound better with you...

Publisher: Ubi Soft
Developer: Moderngroove
Price: £19.99
Players: One
Out: now
Web site: mgi.moderngroove.com

At first sight you might mistake this Ministry Of Sound-branded title as being similar in principle to Codies' *MTV Music Generator 2*. But beware. The subtle (but considerable) difference between this and a music creation utility is that you can't actually create or indeed edit the aural accompaniment. Instead you are given a preset backdrop comprising five hours of house and trance mixed by a series of well-known DJs while you just provide the frilly bits; lights, video and 3D shapes. Fact: This isn't a game – it's a light show.

The visual interface is a pushover. One box offers a rotating visual menu for motion, surreal, technological and organic based forms which constitute the backdrop's personality. To the right of this, another box cues up a series of objects, images and video clips (DJ sweating over the decks, hydro-electric propellers – over 200 in all). After this prearranged agenda of visual props has been assembled, these cue seamlessly to the pulsating musical heartbeat or by the player's deft application of your Dual Shock's D-pad.

So what does it all look like? In the main, a miasma of organic shapes spewing out over a visual phrasebook ranging from *Tron* to *The Matrix* and back again via an Eighties-o-rama jumpcut roundabout. Most recognisable signifiers include a pixillated world map, a graphics equalizer with a dancing bar chart and a flurry of autumn leaves flying out of the screen over a wire frame cityscape which angrily morphs into a 6x6 wall of video clips tiling at the hub. This inexplicably turns into a walking stick-man, while an enormous space waffle rubs its synched shoulders with a mess of urgently strobing wire frame geometrics. Spooky. Everything is shot through with scrolling text messaging (which can be user-defined) and some of it is startlingly beautiful, while other sections pack the blurry visual wallop of Blackpool Pleasure Beach after a particularly vicious tequila session.

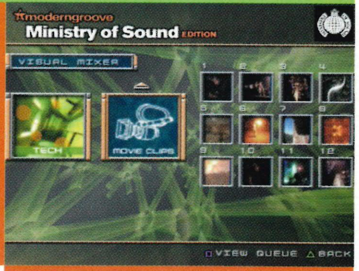
Mixing it up with Tall Paul, Ferry Corsten, Paul Jackson and another two DJs is quick, easy and involving and with enough variation to exhaust a supercomputer. There's no Daft Punk, Basement Jaxx, Chemical Brothers or Fatboy, but dancehead anoraks get Stakker's seminal *Humanoid*.

We can see MOS's *Chillout Sessions* in pole position to soundtrack a sequel and – listen up, Mr Developer – there's still room for that 3D first-person mode where dodging sniper bullets opens up a 5am green room, boasting much groupie-fuelled rumpo. A secret level could also involve speaking in faux patois to a bemused Jo Whiley. Oh, hang on, that's already happened.

Okay, so it's not really a game, but the music's good value for just £20 – you'd pay that for three hours of dance on a double CD and that's without the retina-friendly fireworks. Of course, you'd pay considerably less and make more new friends by actually going to a real club and letting a lighting engineer do the twiddling for you... ☐ **Iain White**

Back story

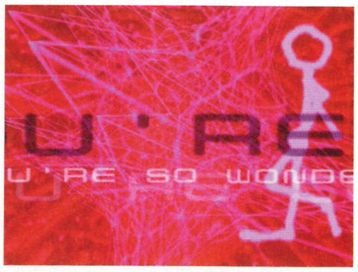
The earliest mass-market music-related game titles were *Break Street*, *Break Fever* and *Break Dance* by Creative, Inteceptor and Epyx for the Commodore 64 way back in 1984-85. However over in Japan, 15 of 1999's top 100 were music titles with *Beat Mania* and *Drum Mania* heading the genre. Those expecting *Moderngroove* to be an actual game, however, might be disappointed...



LES RHYTHMS DIGITALES

"I really feel like being creative tonight, man"

Choose from 180 animated 3D objects, 1000 unique images with 80 full 3D backgrounds, 20 user-controlled real-time effects and 400 video-clips with 30 particles systems. And 60 songs. It's enough to make your head spin. But then again, that's the idea...



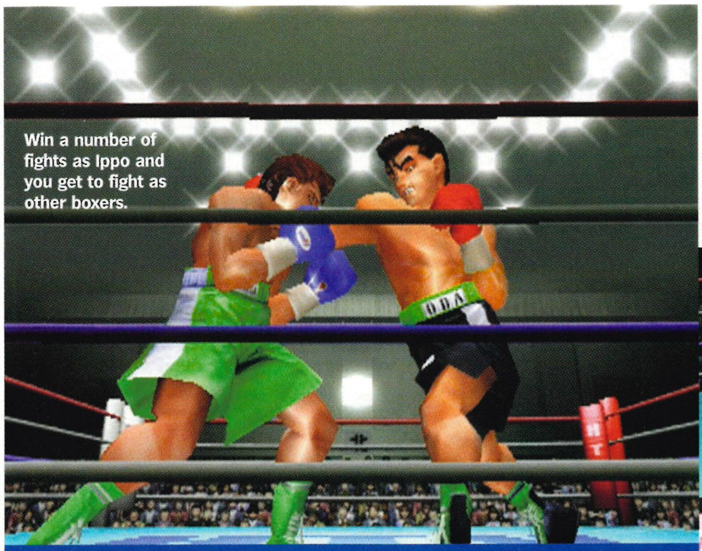
The whole visual aspect is infinitely editable.

MODERNGROOVE: MINISTRY OF SOUND EDITION

Why we'd buy it:	Why we'd leave it:	
- Looks great - Sounds fantastic - Boosts the street cred - Under £20 for five hours of music	- Has a limited life span - We've all seen cats gazing into washing machines, right?	**As an interactive lightshow it's hard to beat, but you might well just turn it on and let it do it's own thing after about half an hour.**

Graphics	Bright and engaging	06	**06**
Sound	We're lovin' it like this	05	
Gameplay	A goldfish could play it	02	
Life span	A couple of hours at a time	03	

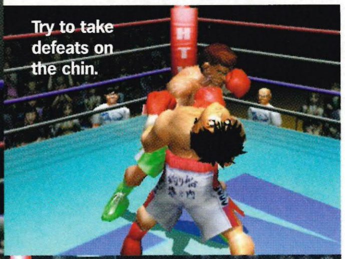
PlayStation 2 OFFICIAL MAGAZINE-UK VERDICT


Win a number of fights as Ippo and you get to fight as other boxers.

VICTORIOUS BOXERS

Offbeat Japanese slugfest lacks the sucker punch.

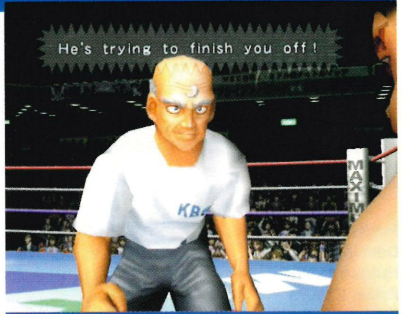
Take every opportunity to batter a man when he's down, then smirk at his discomfort.


Try to take defeats on the chin.

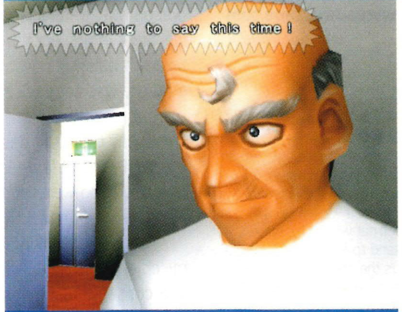
TRAINER IN VAIN

The lack of a health bar in *Victorious Boxers* is a novel feature – instead you can gauge whether your fighter is about to hit the canvas by the purple swelling on his face. Your coach Kamogawa also provides pep talks between rounds. These are a novelty at first, but all too soon become an irritation.

Brilliant !
Good rhythm !
Yes, you can have the longest reach and the hardest punch, but if you can't beat time, you're dead meat.



For when you don't actually notice that you've hardly got a punch in and the other's guy pummelling you.



Which, from the looks of ol' chuckles here, might actually turn out to be an advantage…

Publisher: Empire Interactive
Developer: ESP
Price: £39.99
Out: 7 September
Web site: www.empireinteractive.com

Back story

In Japan – where *Victorious Boxers* is known as *Hajime No Ippo* – the game has sold over 300,000 copies. This success can be traced to the game's association with a long-running comic strip in *Weekly Shonen* magazine, in which bullied high school student Ippo Makunouchi is transformed into a featherweight champion. This manga-inspired success is unlikely to be repeated here.

In the blue corner, it's the heavyweight *Knockout Kings*, floating like a butterfly, stinging like a bee and allowing you to play as pros past and present. In the red corner, it's the cheeky challenger *Ready 2 Rumble*, prancing around the ring in a stupid afro and sparring with a giant snowman. And struggling to stump up the cash to watch the big fight on pay-per-view, it's ESP's *Victorious Boxers*.

With both the realistic and comedic aspects of PS2 boxing already catered for, *Victorious Boxers* is almost redundant before its release. The fighters here aren't based on real-life boxers, and they lack the personality of *Ready 2 Rumble*'s motley crew.

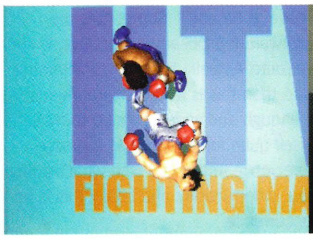
Having said that, the game is approachable, playable and provides a graded challenge as you prepare to slug your way past 40 different opponents. The ducking, swaying and thrusting movements of the boxers in battle are commendably accurate and the control system, while fiddly, is a determined attempt to introduce elements of realism to the genre.

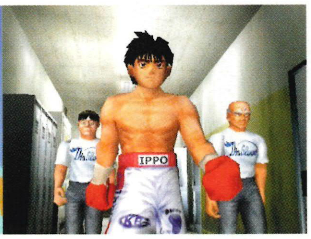
Rarely has such variety of intuitive character movement been assigned to one analogue stick, but in the heat of battle the game far too often confuses a sway for a sidestep, leaving you vulnerable. Limited control customisation is possible, but the Normal setup rules out a defensive policy as too complex while the Expert configuration makes aligning yourself for speedy attacks a near impossibility. While the action of *Victorious Boxers* is arguably more true to the sport than *Knockout Kings*, few could contend that a match in which more then 50% of punches are swung at thin air is thoroughly realistic. You can also too easily 'cheat' the game in places by ducking and diving for a whole bout without taking a punch and claiming victory on points.

Innovative aspects include the lack of a health gauge. You can judge the performance of your fighter by the bruises that accumulate on his face and your coach will proffer advice between rounds although this quickly becomes irrelevant.

Beyond the bouts themselves, *Victorious Boxers* does little to endear itself. The attempt at a Story mode is woeful. Cut-scenes between fights against increasingly indistinguishable opponents in bland arenas are so stilted and repetitive as to become homicidally irritating. Naturally there's a Versus option allowing you to play as the fighters you've vanquished in the Story mode, but ESP has provided little else. Take into account the simplistic graphics and a few hilarious bug (judges calling for a points decision after 30 seconds!) and you've got one unsatisfying videogame.

Victorious Boxers' only real strength is its courageously detailed play system. Even if the presentation was improved and made more relevant to a UK audience, you fear the game would be fighting a losing battle. Realistic boxing games just aren't a lot of fun – that's why they invented beat-'em-ups. ☐ **Sam Richards**


There are 18 camera angles to choose from. Most are pointless.


Watch this very same cut-scene *every* time you walk out to box.

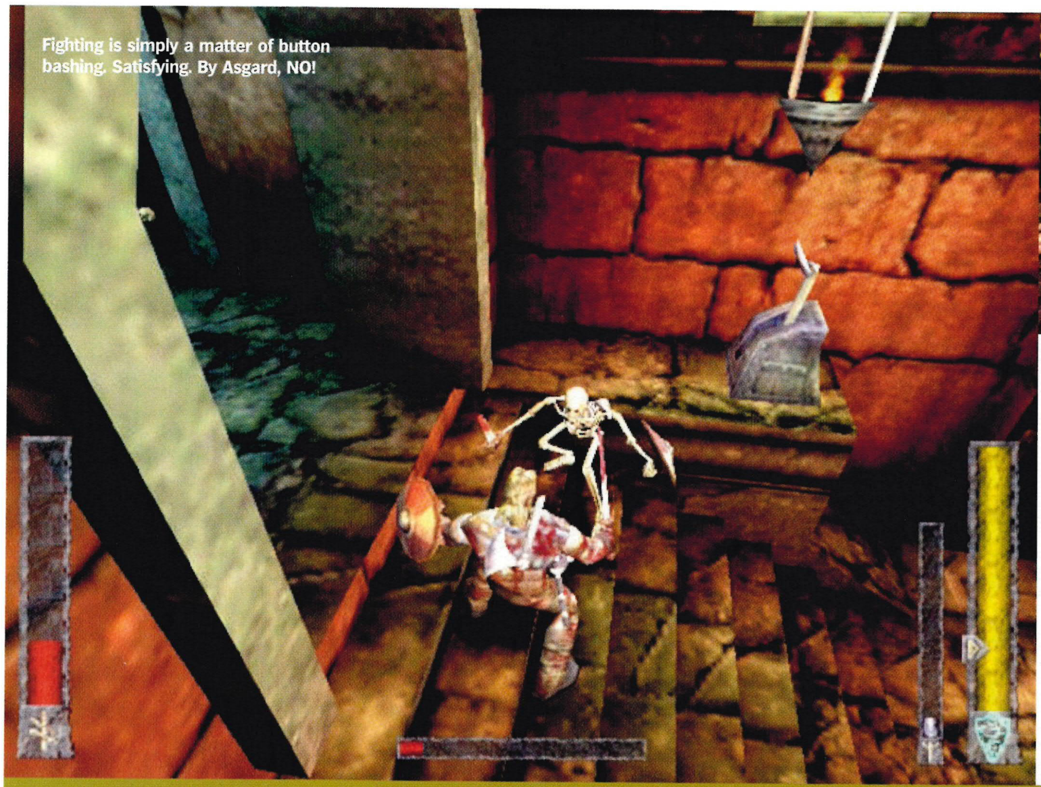
VICTORIOUS BOXERS

Why we'd buy it:	**Why we'd leave it:**	**A brave attempt to be different, but *Ready 2 Rumble: Round 2* and *Knockout Kings* already have the boxing game market sewn up.**
- Realistic depiction of boxing action - Good character modelling - Similar to PSone's *Victory Boxing* series	- Dull, repetitive game structure with tedious characters - Fiddly control system - Lack of polish about the whole game	

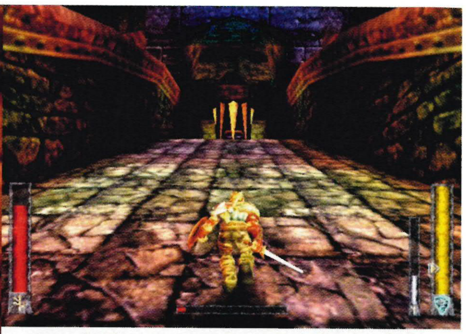
Graphics	Characters are good, the rest is a shed	05
Sound	Music is horrific and speech terrible	02
Gameplay	Satisfyingly challenging, sometimes frustrating	06
Life span	Rapidly becomes repetitive	03

04

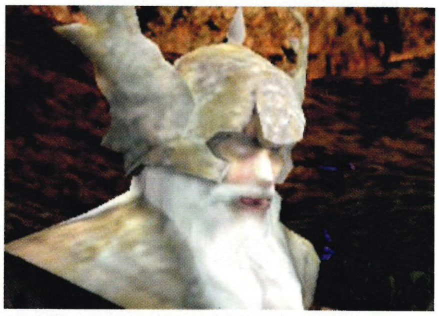
PlayStation 2 OFFICIAL MAGAZINE-UK VERDICT



Fighting is simply a matter of button bashing. Satisfying. By Asgard, NO!



Occasionally *Rune* does the whole dark Norse mythology thing justice with dramatic settings.



Mr Odin, or some such Norse God, asks for your help. Could you refuse a giant floating head?

RUNE: VIKING WARLORD

In a deep voice then: 'What folly is this impudent game that smites the betrayer?'

Publisher: Take 2
Developer: Human Head
Price: £39.99
Players: 1-2
Out: Now
Web site: www.runegame.com

Back story

Rune began life last year as a PC game. However, it wasn't exactly well received – even on a format where the players tend to sport beards as big as the characters themselves. Which should tell you something about the game itself...

Beards. And men talking in really gruff voices. Two things that stand out from this Viking-themed 3D slash-'em-up. The sad fact is, they're probably the only two half-decent things to come out of it. Fashion ideas for the facial-hair-inclined and useful tips on how to talk like a real berk. Great.

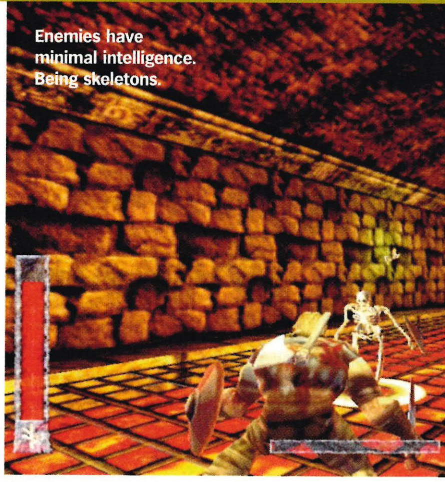
Back in ancient times, when pillaging was the Swedish national pastime and IKEA's idea of furniture was flat pack sacrificial altars, the Vikings ruled the world. In turn, their gods ruled them. There was Odin (the daddy), there was Thor (who eventually found fame in Marvel Comics) and there was Loki (who we're pretty sure has appeared in *Hercules* on Channel 5).

According to Viking legend, Loki, the god of mischief and deceit, was out to rule Asgoth himself and consequently managed to piss off both Odin *and* Thor. Apparently, not a good idea. Eventually Loki was defeated and chained to a rock hundreds of miles beneath the Earth where a giant snake would drip acidic venom onto his body, burning through his stomach to his spine. Loki's powers as a god would repair the wound only for it to be reopened each day. A punishment that would last for all eternity. Lovely.

Anyway, you get to play a role in Loki's downfall – you're thrown into Hel (a Viking word not a typo) and told by a Viking god that you should fight against the forces of evil to help defeat him. All this history and it's just a bit of hacking and slashing Viking-style. Yup, the basic premise of *Rune* is to walk around exploring, fighting, picking up better weapons and armour and eventually making your way to the end boss guy. This is by-the-numbers videogaming at its most predictable.

VIKING'S RUIN THE DAY

Unlike *Onimusha*, where it's an absolute delight fighting evil monsters, *Rune* is very, very basic. You can lock onto your opponent, yes. You can even defend and attack. But crucially there is no visceral pleasure in the fighting, making the encounters with enemies a real bore – mere obstacles which must be overcome before you can flip a switch. The fighting in a nutshell? Run up to an enemy, press the 'attack' button several times in quick succession, do a bit of analogue stick wiggling and that should be enough to see you victorious. Not exactly inspiring and nowhere near as bloody as it could have been.



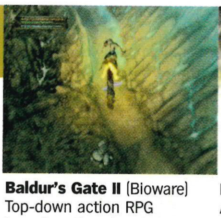
Enemies have minimal intelligence. Being skeletons.

Similarly, little imagination has gone into the in-game puzzles. If you've played any one of the countless 3D action adventures on the PSone then you'll know exactly what's in store. Switches. And lots of them. You know how this works by now; find a switch, push it, and a door opens. Sometimes there's a timer on the switch before it snaps back shut so you have to be quick. Sometimes the obvious way forward is blocked so you have to find an alternative route. Actually, if there is a satisfying aspect of *Rune*, then this is it. The environments are complex enough and varied enough to make exploration itself quite fun. It even has the odd moment where you're impressed with what's going on around you. Unfortunately, and fatally, this is an all too rare occurrence.

However, this environment is supposed to offer some new level of interactivity – clever 'real-time'

SWORDS 'N' SORCERY

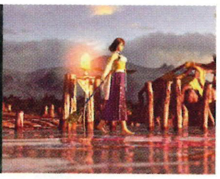
More magic and mayhem coming to your PlayStation 2. Um, verily.



Baldur's Gate II (Bioware)
Top-down action RPG based on the ultra successful PC games of the same name. Will *not* feature many multi-sided dice. Promise.

Ico (SCEA)
A bit of a dark horse from SCEA. A ghostly adventure game set inside an ancient castle. Top of Hideo Kojima's 'to play' list at this year's E3, don't you know.

Legion: Legend Of King Arthur (Midway)
A mix of RPG, strategy and action, you'll get to pit King Arthur and his round table knights against some evil people.



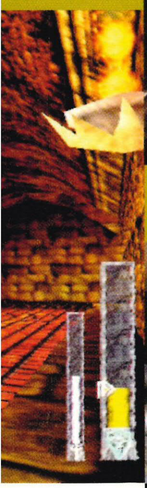
Final Fantasy X (Square)
Not strictly a swords 'n' sorcery game, but this is the fantasy game that you all want to play. Need to play. Must play.

THE HAIRY CORNFLAKES

The *OPS2* guide to beard fashions of old...

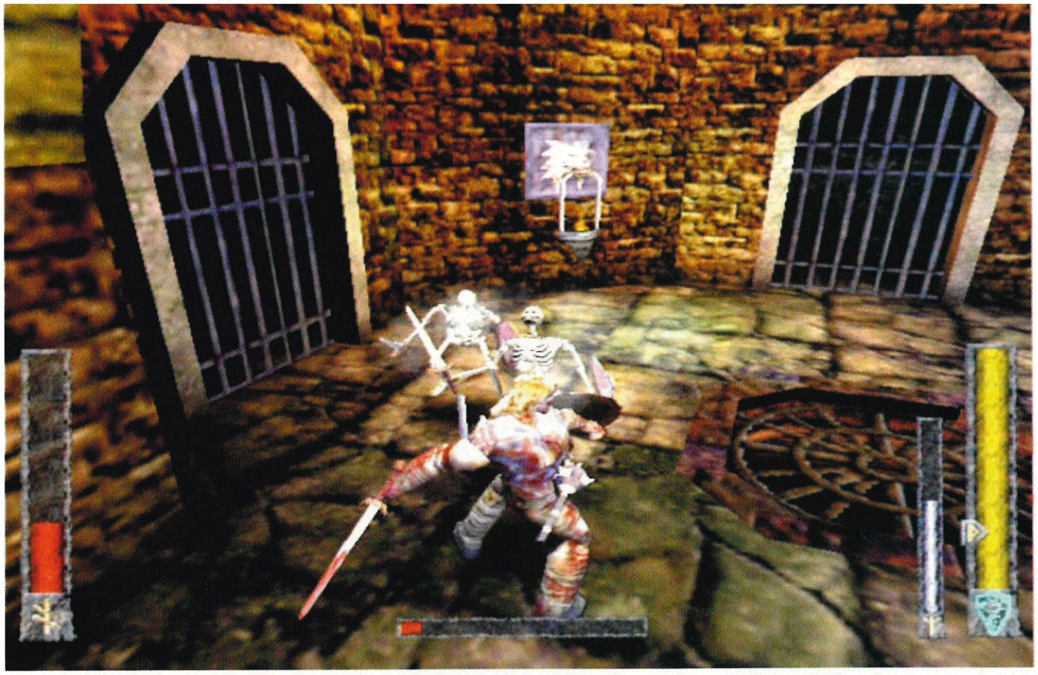
The Horned One Thick with the grease of many a post-pub feast, the moustache on this baby must be twiddled sexily to create a horned effect.

The Wookie Big, brown and bulging, The Wookie only works for the Viking of the larger girth. Can also be used to hide extra hand luggage.

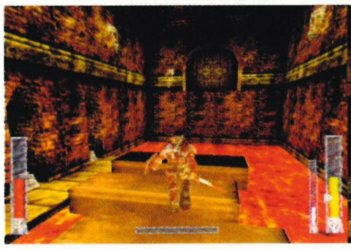


The Handlebar "Gives the ladies something to hang onto," goes the barber shop tag line. Takes years of dedicated 'tache growing to achieve this fella. Erk!

The Falsie For the Viking who is too young (six months or so) to grow his own face-pet, The Falsie is the choice of the discerning beardie wannabe.

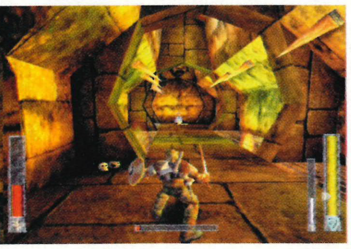


Severed limbs and skulls can be used as weapons but why bother when you've got a sharp, pointy sword? Duh.



Stairway to heaven? 'Stairway to not heaven' more like..

Cool Viking iconography abounds but long loading times dispell any illusion.

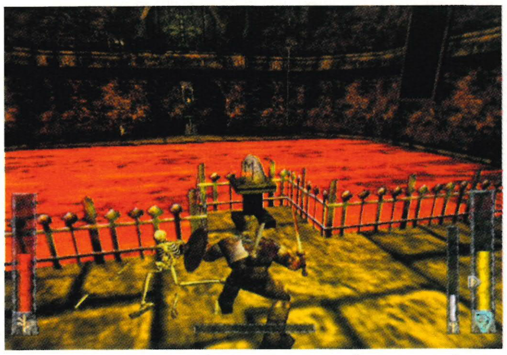


Do those spikes signal a trap up ahead? Well, whatta you think?

Fight the enemies, push the switches, go to sleep...

You ate a lizard

Regain health from eating lizards. Yes, really.



Runestones increase your magic power and temporarily give you special abilities. Coo!

lighting with burning torches, breakable scenery and you can even use the dismembered limbs of an enemy as a weapon. While the latter sounds like it might be a lot of fun, in practice it's little more than a gimmick. Why use a skeleton's leg bone when your sword is stronger and sharper?

Rune does manage to generate a fairly doom laden atmosphere, pretty appropriate for a game set in Hel, but the illusion is somewhat hampered by the ever-so-dated visuals. It seems to suffer from the same frame rate problems as *Unreal Tournament* and a lack of rich or colourful textures. At best, *Rune* looks like an age-old PC game. At worst it resembles a PSone game, only running at a higher resolution.

So *Rune* is a real disappointment on PS2. Because even if it wasn't a sloppy conversion of its PC cousin, it would be tedious. The gameplay is extremely repetitive, the graphics are dull and poorly realised and there is little challenge to be had. And all of these flaws are compounded by extensive loading times, which are all too frequent, and shatter any illusion of a living, breathing game world. It's not as bad (although quite similar in conception) as the incredibly awful *Warriors Of Might And Magic* but it's close. Are we going to none-too-politely suggest that this game should bugger off back to the Dark Ages from whence it came? Yes. Yes, we are... ☐ **Nick Jones**

> **//It's just hacking and slashing Viking-style... predictable by-the-numbers videogaming//**

RUNE: VIKING WARLORD

Why we'd buy it:	**Why we'd leave it:**	**Lacks originality, good looks and a believable game world. *Rune* should be left where it belongs, in the Dark Ages of gaming.**
- Presents a few challenges - We like beards	- It's repetitive - Looks pretty shabby - Seen it all before	

Graphics	Some high points, mostly bland though	05	04
Sound	Typical fantasy soundtrack	05	
Gameplay	Old fashioned and tedious	04	
Life span	Played it once? Never again	04	

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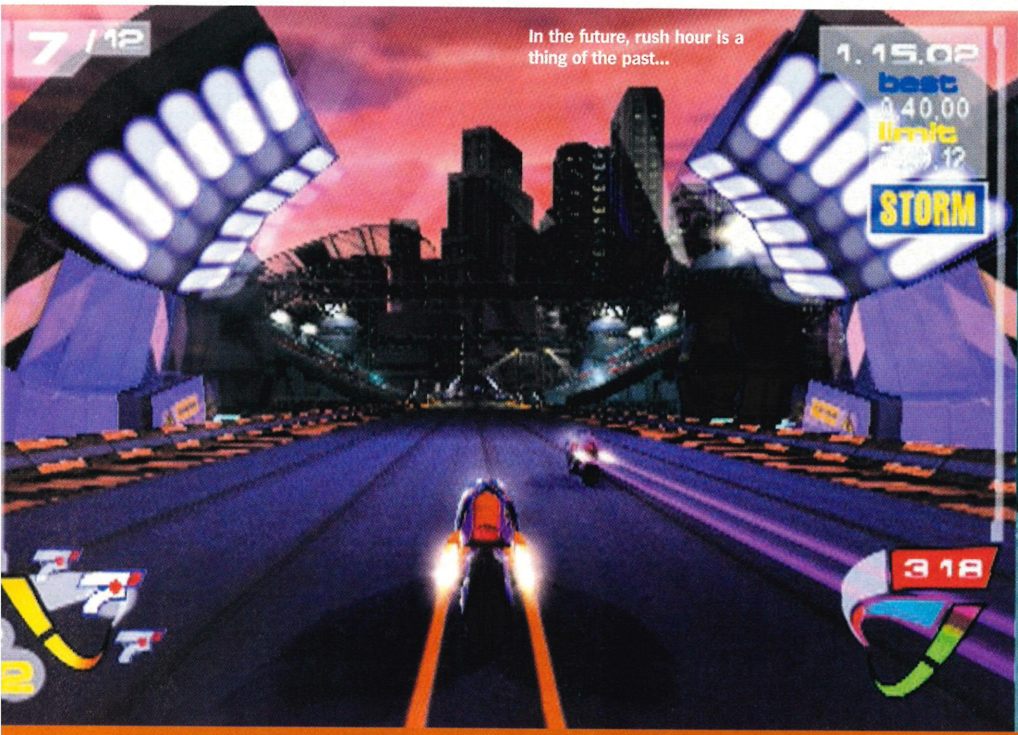
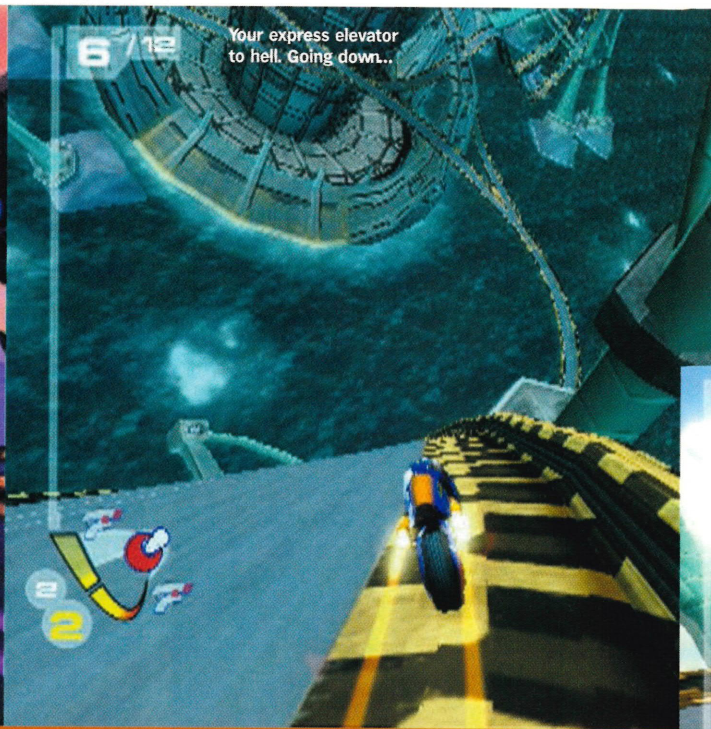

7 / 12
1.15.02
best
0.40.00
limit
STORM
318

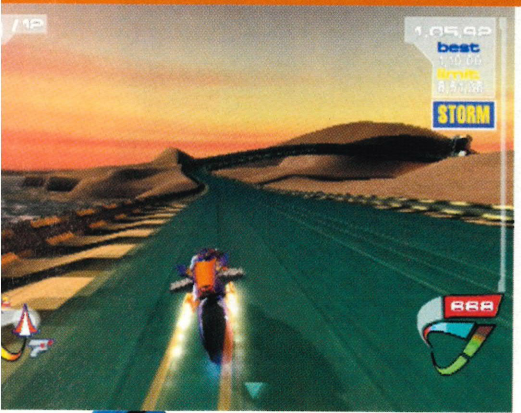
In the future, rush hour is a thing of the past...



Your express elevator to hell. Going down...

EXTREME G 3

At last, it's a space age superbike game that's "more than words"...


1.05.92
best
STORM
888

This secret Egyptian course will take ages to unlock. Heh.

Publisher: Acclaim
Developer: Acclaim Studios Cheltenham
Price: £39.99
Players: 1-2
Web site: www.extremeg3.com

Back story

The original *Extreme G* was programmed by bob-a-job 'anything for a fiver' design studio Probe and appeared on the N64 in 1996 with a sequel following in 1998. Acclaim Studios in Cheltenham received the task of creating this second sequel after finishing another PS2 racer, the not-particularly well-received *RC Revenge Pro*. The Studio has obviously been slurping back some special game design cocktails since then.

Anyone who has ever watched *Tron* or *Akira* and not thought to themselves, "Wow, wouldn't it be amazing to drive one of those impossibly fast bikes through some neon-splattered futuristic metropolis," is a big girl's blouse. There's no two ways about it. Which is why the arrival of *Extreme G 3* should have every single fan of those two films convulsing with excitement. This is sci-fi racing at its most spleen-crushingly intense. Welcome to the future – just make sure you bring a bucket and some heavy tranquillizers.

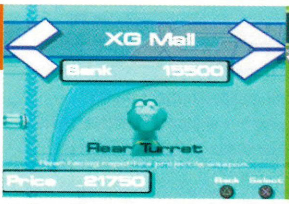
From the very beginning, two things are clear – this is an extremely polished game and it borrows heavily from *WipEout*. The Designers Republic-style fonts on the menu screens, the pumping licensed soundtrack (in this case provided by Ministry Of Sound), the sleek, clean, modern design, the swooping futuristic circuits, air brakes on the left and right triggers, weapons... we've seen 'em all before, in Psygnosis' classic series. The thing about *Extreme G 3* is that it steals just the right amount of *WipEout* DNA to get the organic process going – then injects enough of it's own cellular gunk to make this much, much more than just another desperate wannabe. The handling is of course completely different – this being a bike and not a hovering space craft. Left and right movement is adequately, not overly twitchy, and cornering is superfast – once you get the hang of under-using the airbrakes and relying on dampening the acceleration instead. You also have a special speed booster operated by the ◎ button which can be powered up by driving over energy lanes on each track. This will take you to speeds that you have only previously witnessed by fast-forwarding a taped F1 race – and that's just in Racing Class One. There are four classes to go through, each one adding many miles per hour to the gauge.

By the end of the game – if you make it that far – you'll be breaking the sound barrier within seconds of starting.

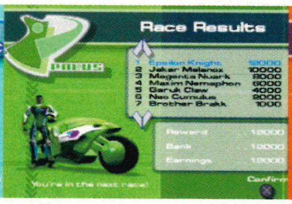
More importantly, the handling remains constant. Pulling back on the analogue controller when you're going up hill or forward while whizzing down enhances your speed. Piling on the boost and turning sharply before hitting a corner snaps the back end out and lets you attack the curve like Bruce Lee jamming an open palm into

SHOPPING AND RUCKING

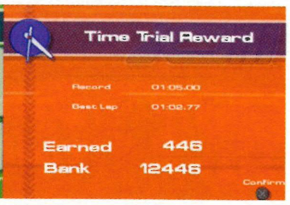
Progress in *Extreme G 3* is all about making and spending money. And here's how you do it:


XG Mall
Bank 15500
Rear Turret
Price 21750
Back
Select

1. Shopping
The XG Mall offers a wide selection of weapons for your killing pleasure, though you can also purchase engine upgrades and leeches which suck energy from your opponents… Ah, decisions.

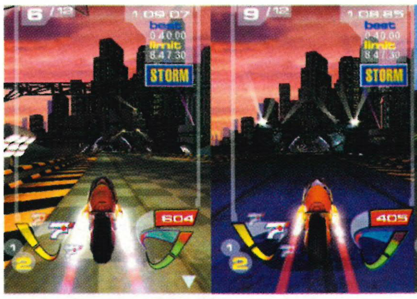

Race Results
1 Epsilon Knight 12000
2 Jaker Melanox 10000
3 Magenta Nuark 8000
4 Maxim Nemaphon 6000
5 Garuk Claw 4000
6 Neo Cumulus 2000
7 Brother Brakk 1000
Reward 12000
Bank 12000
Earnings 12000
You're in the next race!
Confirm

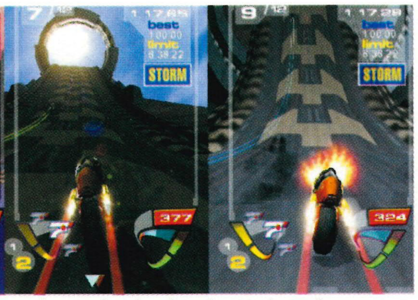
2. Racing
Completing a race earns you cash – the better your finishing position, the bigger the wad. To get weapons and to progress on to the higher levels, you have to make a set amount of money.


Time Trial Reward
Record 01:05.00
Best Lap 01:02.77
Earned 446
Bank 12446
Confirm

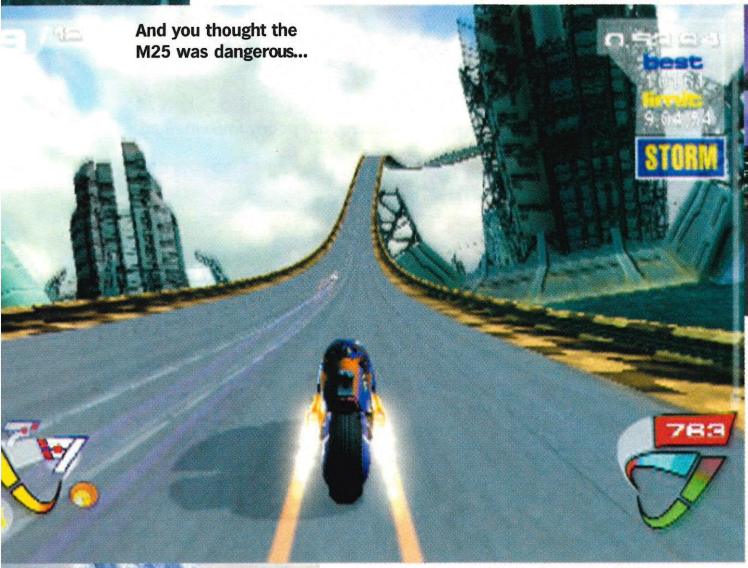
3. Timing
During each championship you can take a Time Trial challenge to earn more money and therefore progress to the next stage a little quicker. Beware though: you'll lose the money if you fail.

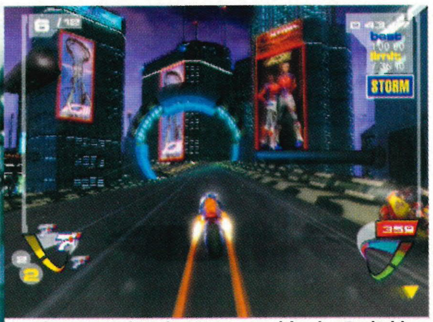
1 32 04
best
120 00
limit
6 26 71
STORM

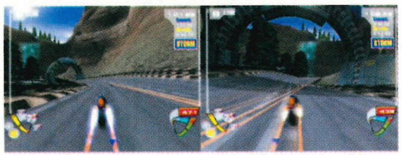

The two-player option offers a Co-op mode...

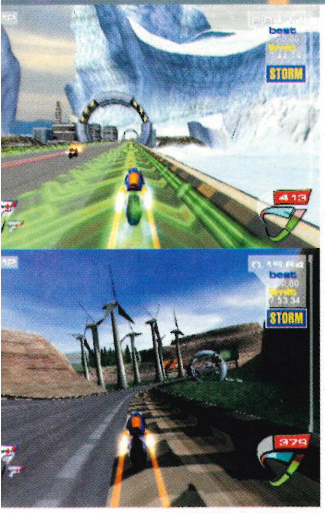

...and a Head-to-head Racing Mode. Both are ace.

And you thought the M25 was dangerous...




The neon ads animate as you drive by. Probably best not to look at 359mph, though.


Each bike leaves a light trail behind it. Watching these zig-zag into the distance is just dreamy.


The scenery is awe-inspiring at times, filled with eye candy.

//It steals just the right amount of *WipEout* DNA... then injects it's own cellular gunk//

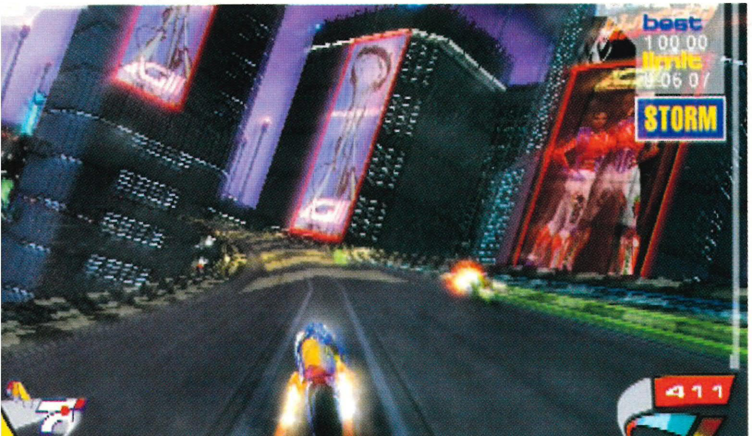
the neck of Chuck Norris. It takes a while to get the hang of – much like getting the most out of *Crazy Taxi* – but once you catch on to its subtleties, you'll feel like you're starring in your own anime flick, except you won't be dressed as a robot. Or a school girl. We hope.

Backing up the visceral thrills are ten well-designed and amazingly detailed circuits that appear to have sucked in everything from *Blade Runner* and *The Fifth Element* to *Thelma And Louise* and *Raiders Of The Lost Ark* for inspiration. To take a random pick, 'Atradaitoshi' is a breath-taking romp through a bustling megacity with spaceships buzzing by and neon ads everywhere; 'Oceania' takes you beneath the ocean in a series of claustrophobic glass tubes; and 'Verdegrand' has you diving through looming cliffs and sunny valleys before suddenly plunging inside a cliff via a long red-twisting tunnel. It's like strapping yourself to the nose cone of a MIG-21 and flying straight down the throat of hell.

But this game will certainly not be everyone's cup of adrenaline. The structure has you playing the same nine tracks four times at increasing skill levels to finally open up the final track and this will be a Herculean task for all but the most hardcore of gamers. Many of you might balk at having to repeatedly attempt the same circuits, especially when your fingers feel like they are about to crack and your stomach is churning like a washing machine locked on spin cycle – and you're STILL coming in seventh.

Others may still feel that it strays a little too close to *WipEout* for comfort. Or perhaps that it makes them feel the presence of Nintendo's SNES classic *F-Zero* lurking in the background like a dead Jedi. They may have a point. But if you're going to restrict yourself to one futuristic racer, at least give this stylish, lovingly-crafted (and that is a true compliment) game a chance before opting for the obvious mainstream smash that will be *WipEout*. Especially if you have ever watched *Akira* or *Tron* and thought to yourself... ☐ **Keith Stuart**

A gun-fight between other bikers puts you in pole position...



EXTREME G 3

Why we'd buy it:	Why we'd leave it:	
- Some truly beautiful circuits - Gut-imploding speed - Cool weapons	- Gets tough too quickly - Game structure may not suit everyone	**A souped-up neon beast of a bike racer that requires skill, brains and will not flatter mediocre gamers. Strictly for the hardcore and not for the feint-hearted.**

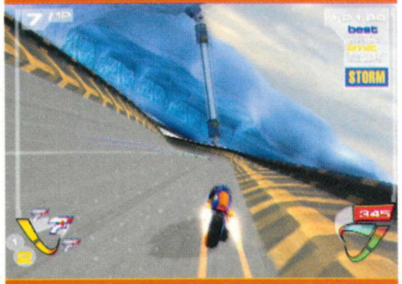
Graphics	Stunning, intricate tracks and locations	09	**08**
Sound	As much house music as you can stomach	07	
Gameplay	Tickles your adrenaline glands to death	08	
Life span	Long on challenge, a bit short on variety	07	

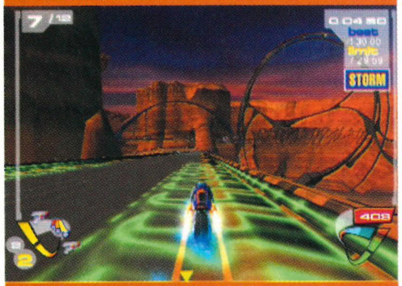
PlayStation 2 OFFICIAL MAGAZINE-UK VERDICT

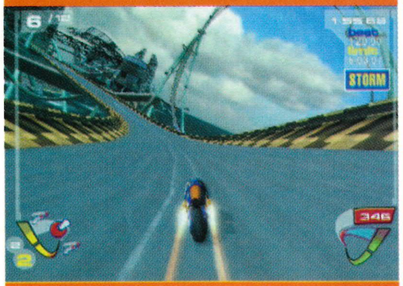
IMMERSION ENGINE

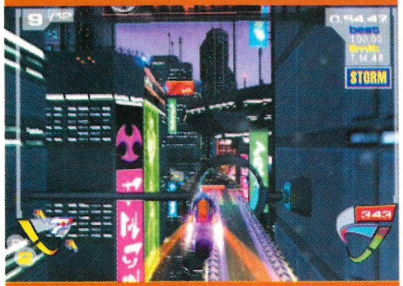
The PS2 gets environmentally friendly...

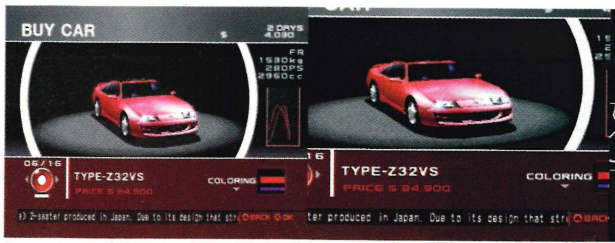
One of the things we love about *Extreme G 3* is the way each track is stapled to its environment, crawling around mountains and through cities on stilts, supports and bridges. As the track twists and spins off into the distance, you actually feel a part of the game world. Here's a few virtual postcards of the *Extreme G 3*'s prettiest and toughest tracks.


1. Crystalaria Huge support beams attach this track to the icy rock. Doesn't look safe, does it?

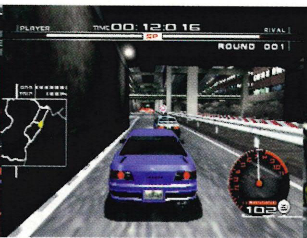

2. Siris Canyon The nausea inducing loop-the-loops of this circuit are visible right from the start.


3. Oceania The elaborate loop scaffolding shows real attention to detail. Wouldn't trust it, mind.

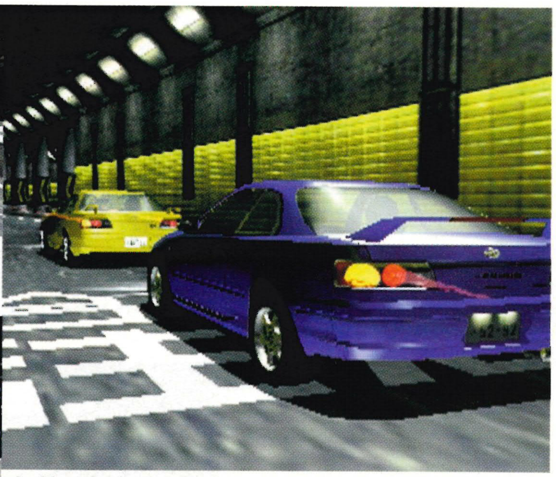

4. Atradaitoshi The whole road is supported by massive bars bolted to the sides of buildings. Yow!



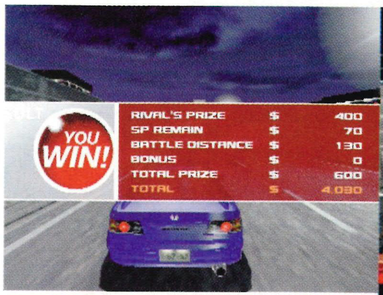
Buy a car and then race around the desolate streets of Tokyo. On the face of it that sounds like quite a liberating experience. Don't fool yourself.



Blue car, red car, yellow car. Not much else to tell them apart really.

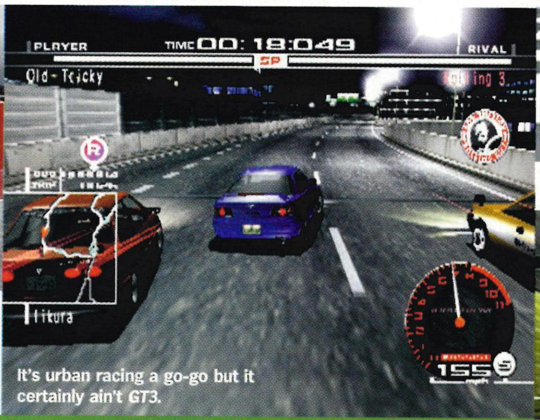


The idea of going head-to-head is appealing, but poorly implemented.

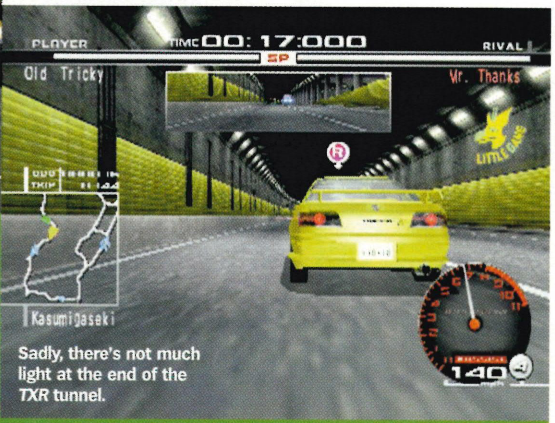


RIVAL'S PRIZE	$	400
SP REMAIN	$	70
BATTLE DISTANCE	$	130
BONUS	$	0
TOTAL PRIZE	$	600
TOTAL	$	4.030

You win?! But the challenge was over in less than a minute. Where's the glory in that?



It's urban racing a go-go but it certainly ain't *GT3*.



Sadly, there's not much light at the end of the *TXR* tunnel.

TOKYO XTREME RACER

Behold! A racing game aimed at sensible drivers! Erm...

Publisher: Crave/ Ubi Soft
Developer: Genki
Price: £39.99
Players: 1-2
Out: Now
Web site: www.genki.co.jp/ soft/szero/index.html

Back story
Tokyo Xtreme Racer is an updated Dreamcast title. This PlayStation 2 version enjoys a more expansive network of roads, flashier visuals and more ways to fine-tune your car. It's still plays as sluggishly as the original DC version though.

Maybe we've been spoiled by the likes of *Gran Turismo 3: A-spec* and the PS2's many road-racers, but there's something about *TXR* that makes it incredibly hard to like. Scratch that. Makes it almost impossible to tolerate. Maybe it's the fact that the generic car types all handle like Volvos. Possibly it's that pootling around the harshly-lit and somewhat empty streets of Tokyo is an unrealistically serene experience as opposed to a foot-to-the-floor speed fest. Whatever the reason, though, this Genki-developed effort is just another indifferent racer going through the motions.

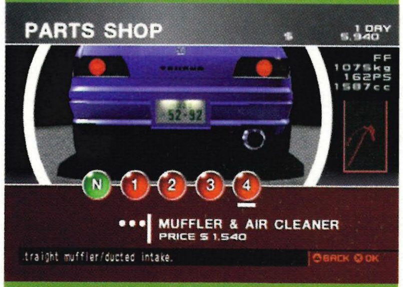
By now we can surmise that if a racing game is to succeed, it needs to deliver thrills and speed. The urban setting of *TXR* makes this doubly vital, as most of us will never get the chance to speed through city streets at 150mph without fear of being picked up by the law. Yet, for all its bravado and promise of running duels within the streets of Tokyo, this pedestrian effort comes across as the trendy vicar of racing games – desperately trying to be something it so obviously isn't. This is partly the fault of the leaden handling that affects the many Honda and Sierra lookalikes on offer, but also because the idea of taking on rival drivers – in battles where kudos and cash are the main prizes – is poorly implemented.

It's a real shame as the idea of going head-to-head with other drivers is cool as hell. Especially if you've ever revved your paltry engine at the traffic lights, or wanted to recreate *Grease*'s battle for pink registration slips. However, you can forget any thoughts of taut battles through the mean streets of Tokyo. Instead, what follows is a wimpish mix of fighting and driving genres, wherein two drivers agree to battle and a power bar appears at the top of the screen. As each car takes the lead, the losing car's bar is whittled away until it is empty, with the winner accumulating cash for their efforts. These 'battles' – and we use the term loosely – are over in less than a minute, and far from adding to the sedate gameplay, they merely accentuate just how hollow *TXR* can feel.

Indeed, the whole thing smacks of a game stuck in neutral. Yes, it fulfils the criteria expected of a PS2 racer, including reflective effects on the motors, the requisite Two-player mode and plenty of ways spend to cash and fine-tune your car. However, the changes that are made after each race are negligible and it takes ages before you'll attain a motor capable of the acceleration and speed that you take for granted in the likes of *GT3: A-spec* or even *Rumble Racing*. Ironically, along with *TXR*, the DVD also includes a trailer for upcoming LA street-race movie *The Fast And The Furious* – words that could never describe the game that limply trails behind it... ☐ **Steve Merrett**

NICE PAINT JOB

Like all dodgy motors, *TXR* looks okay initially...



One area where *Tokyo Xtreme Racer* does impress is in terms of aesthetics. The cars are all superbly detailed and each can be fully customised, from the paint job through to the licence plate. There are also some neat lighting effects including the ability to flick between high and low beam, some nice motion blur and even sparks during collisions. Sadly, though, the crashes are less than believable with the heavy cars merely bouncing back from solid surfaces as if they were both made of stone. And they certainly handle that way...

TOKYO XTREME RACER

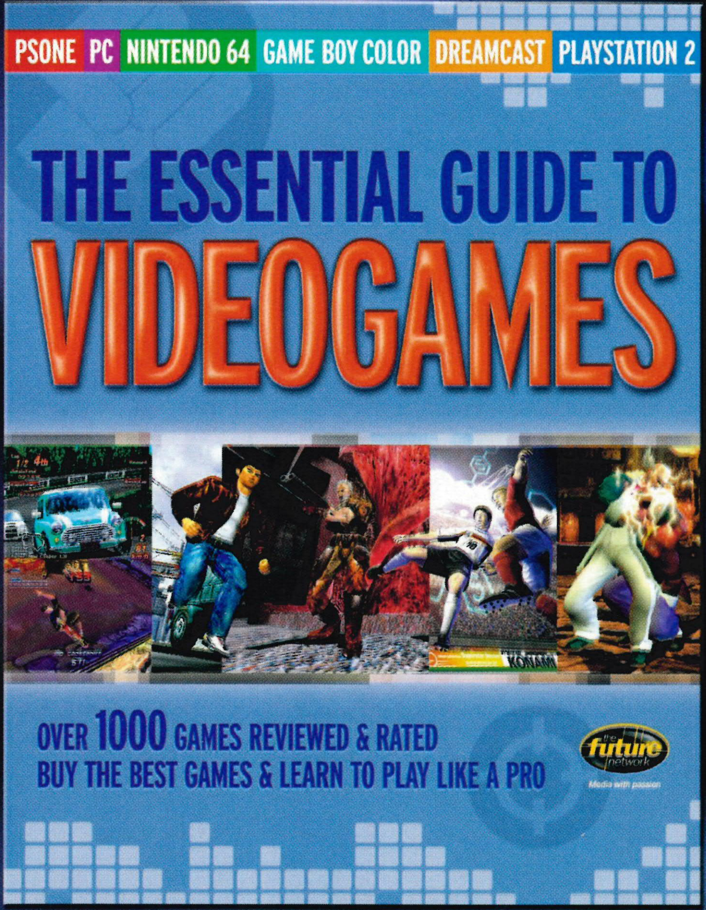
Why we'd buy it	Why we'd leave it	
- Over 125 fully modifiable cars - A big, sprawling circuit	- Heavy handed handling - Poor crash dynamics - Too bleedin' slow - *GT3: A-Spec* - Only one course!	**Safe and solid, but all at the expense of any real racing performance. Oh dear.**

Graphics	Dark but detailed	05
Sound	Surprisingly subdued	04
Gameplay	More Sunday Drive than Hell-For-Leather	04
Life span	Plenty to unlock, if you can stick with it	05

04

PlayStation 2 VERDICT

WE'LL ENSURE YOU WON'T BUY ANOTHER TURKEY THIS CHRISTMAS



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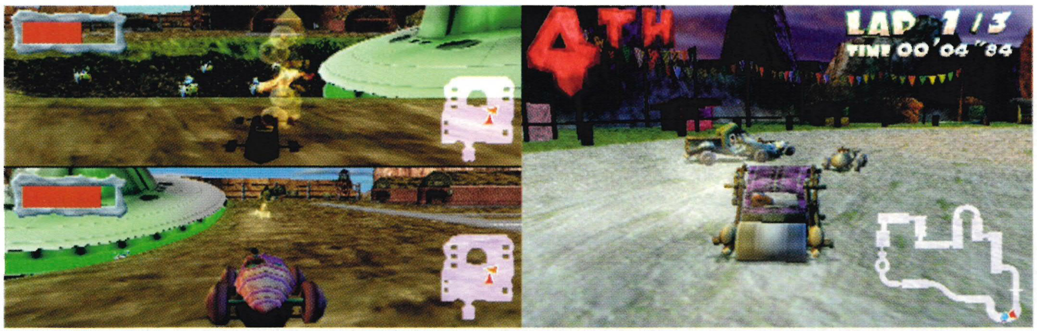
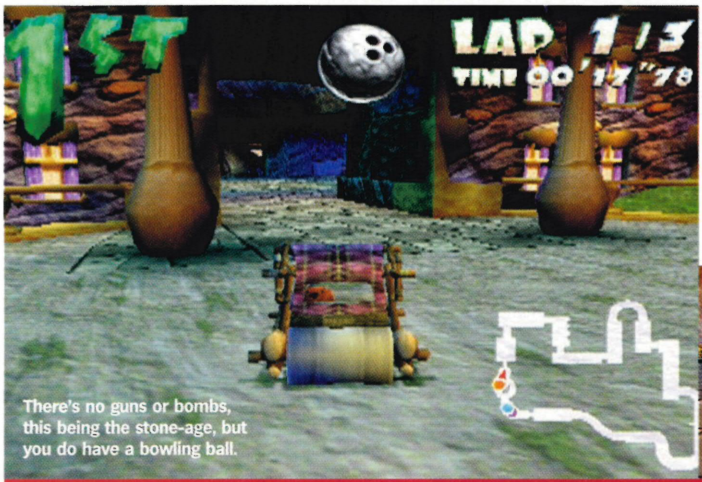
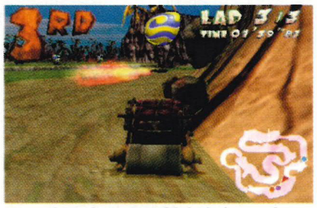


As well as the standard Single-player mode (Right), there's a Two-player mode (Left) as well. Might as well share the tedium.



There's no guns or bombs, this being the stone-age, but you do have a bowling ball.



Even though your vehicle is hewn from stone, rocks will damage it.

2ND
LAP 1/3
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THE FLINTSTONES IN VIVA ROCK VEGAS

Yabba dabba doo? Yabba dabba don't, more like...

Publisher: Swing! Entertainment
Developer: Toka
Price: £39.99
Players: 1-4
Out: Now
Web site: perso.wanadoo.fr/toka/toka/flintstones.htm

Back story
Based upon the film of the same name, *The Flintstones In Viva Rock Vegas* is a prequel to the original *Flintstones* live-action movie. French developer Toka is also producing *Hidden Invasion* for PS2. This isn't the first *Flintstones* game either. Last year's PSone title, *Bedrock Bowling*, had players sliding down a ramp, while sitting in a coracle. Strewth.

As games licensed from films go *The Flintstones In Viva Rock Vegas* is right up there with *Thomas The Tank Engine: The Movie*, and *The Erotic Witch Project* – they just don't come much more worthless. Yet it seems that whenever any games firm gets hold of a particularly poor license – or, perhaps, has milked an existing license until its teats have turned blue – they all do the same thing: slap it atop some half-arsed karting game. It may be no surprise to find that this is the case with *Viva Rock Vegas*.

Based upon this unstartling factoid, you can probably predict the rest of the review already. However, there's a job to be done, and for the benefit of those of you who somehow managed to miss *Looney Tunes Space Race*, *Muppet Race Mania*, *Wacky Races* and *Saving Private Ryan Xtreme D-Day Driving*, here's how it is.

In a prequel to established *Flintstones* lore, the eponymous Mr Fred wants to win the heart of his beloved Wilma, and marry the prehistoric ginger wench ASAP. Alas, he's only going to be able to afford a ring if he can somehow win the illegal Boulderball Run kart race. And so we're treated to a whole bunch of stone-age karting action, with atypical kart race-'em-up weaponry, a split-screen Four-player mode, and appearances from 12 of your favourite live-action *Flintstones* characters.

And, inevitably, it's all horribly awful. Not a drop of care has been invested in this game, and the end result is as soulless and pointless as the film itself. Even the voice-overs are the weary drawls of five-penny actors who'd probably much rather be filming a butter commercial. The music, meanwhile, is weedy, Bontempi organ stuff, with the famous theme tune nowhere to be heard.

The handling of your karts is all wrong, rendering it impossible to take a corner unless you keep the skid button depressed, while the weapons are all next to useless. The other major cuss is the ease with which all but the most inept of player will whizz through to the end of the two dozen tracks. Admittedly, this is aimed at the younger end of the gamer spectrum, but even a four-year-old would be dismayed by the lack of longevity. If anything positive can be said it's that the graphics are fairly attractive, if only in a slightly-better-than-PSone-quality sort of way. Dodgy film license or not, it's just wrong to expect people to put up with the sort of shoddiness that titles like this manage to exude. ☐ **Paul Rose**

THE FLINTSTONES IN VIVA ROCK VEGAS

Why we'd buy it	Why we'd leave it	
- Because we were writing a thesis on what makes a really bad licensed game	- Because it's a self-contained thesis on what makes a really bad licensed game	**You should not care less about this game. Oddly, it seems, neither did the developer.**

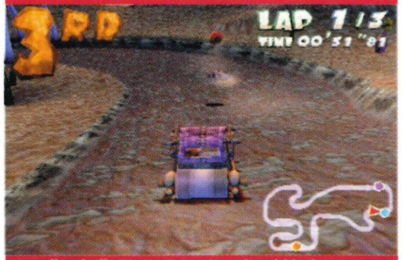
Graphics	Best termed as 'mediocre'	05
Sound	Dreadful, from the voices to the music	01
Gameplay	Sluggish controls. General lack of innovation	04
Life span	Never progresses from the stone-age	04

02

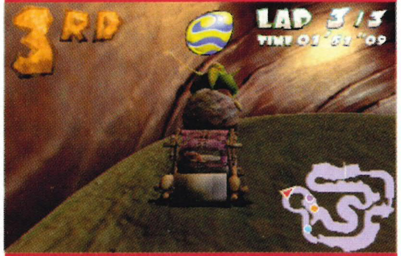
PlayStation 2 OFFICIAL MAGAZINE-UK VERDICT

PRE-HYSTERICAL WEAPONRY

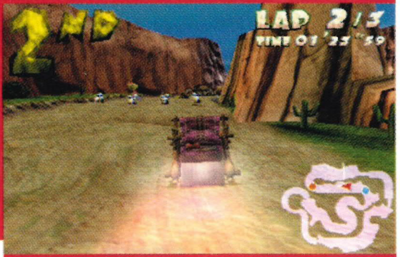
Like any good cro-magnons, the Flintstones collect their weapons while out driving in their foot-propelled cars. However, while you may think that Stone Age weaponry was all jawbones and sharpened flints, *Viva Rock Vegas* proves otherwise. Here are a few highlights from your in-game arsenal.



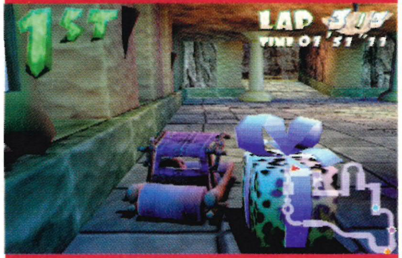
Bowling balls These come in red and black varieties. The red, naturally, are homing balls, and will take out your nearest opponent.



Pterosaur Summoning this bird thing will cause it to drop a big rock in an opponent's path. Rocks can also be collected to drop behind your car.



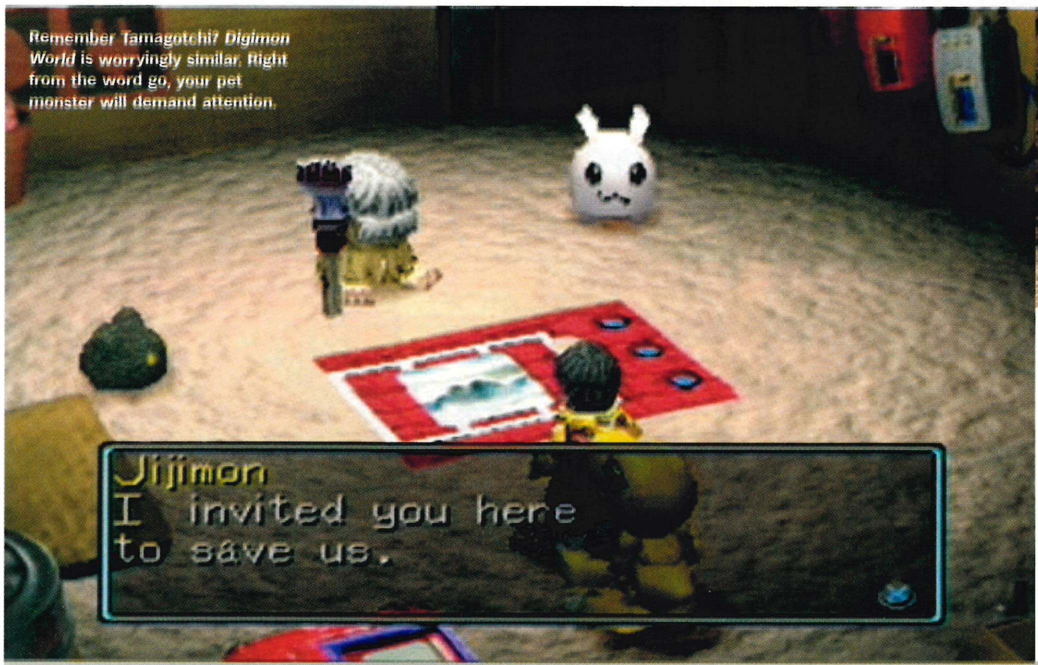
Burning Stone Wheel It may sound like a dodgy prog rock band, but the Burning Stone Wheel actually just gives you a temporary turbo boost.



Inversed controls No fancy name for this power-up. It just does what it says on the box – reverses the controls of your rivals' cars.

PS one TM

Edited by Nick Ellis, *Official UK PlayStation Magazine*



Remember Tamagotchi? *Digimon World* is worryingly similar. Right from the word go, your pet monster will demand attention.

Jijimon
I invited you here
to save us.

Drimogemon
This is not a place for
amateurs. Stay away.
It's too dangerous.

Those cute little monsters walk chirpily beside you, daydreaming about their little monster girlfriends and their favourite food. Bless.

DIGIMON WORLD

Behold the Burger King of monster training games.

Publisher: Crave
Developer: Bandai
Price: £29.99
Players: 1-2
Out: Now

PS one DIGIMON WORLD	
Graphics Cheerfully chunky scenery	08
Sound Highly irritating soundtrack	04
Gameplay Shallow but diverting	06
Life span There's plenty to plough through	07

A likeable variation on the Tamagotchi theme. That said, the routine may start to grate after a while…

07

VERDICT

Developed by the same people who brought us the virtual pet craze, Tamagotchi, *Digimon World* finally appears nearly six months after it was due for release. *Digimon World* (DIGital MONsters) is the 'other' monster training game. The one that isn't Youknowwhatémon. The principal remains the same though – metamorphose into a small boy, get sucked through a wormhole into the peculiar world of small, freaky creatures and wind up with one of said creatures following you around everywhere you go.

Digimon World is like an RPG in structure. You start off in a village, where you can chat to the locals and buy handy items from the stores. When you've exhausted the possibilities there, you can strike out further afield in search of adventure. First stop is the monster training arena, where you can lick your monster into shape with a *Rocky*-style training regime. Then you'll probably want to visit the toilet. No. Really.

//How entertaining is *Digimon World*? It'll raise a smile… during the first few hours anyway//

You see, *Digimon* takes its Tamagotchi heritage very seriously, endowing your monster with a full range of bodily functions. When he's hungry, a little thought bubble appears over his head with some food in it, meaning you'll have to hop off to find him some sustenance.

How entertaining this all is depends on how long your Tamagotchi survived without being thrown down the loo (if you ever even owned one), though the game should raise a smile. During the first few hours anyway. The most engaging gameplay feature is found in the combat. As you stroll around the map, you'll face random encounters from a horde of other aggressive Digimons. Combat is a pretty hands-off affair as you're left to watch your little fella exchanging blows rather than getting in there with the button bashing. The key lies with the pre-fight training.

"Your love for Digimon will give you strength," you're told. You give, you take…

With colourful graphics and exciting battles, *Digimon World* is agreeable enough. But it's a bit odd. The feeding/sleeping/pooing side of it swiftly wears thin and perhaps should have been dropped in favour of more controllable battles. The random monster attacks grow similarly threadbare. Most traumatic of all, however, is that just as you're growing attached to your monster, he 'digivolves' into a different breed and has to be reared from scratch again! And such flaws lead you to suspect that only the hardy will play the game for long enough to get all 80 Digimon. ☐ **Nick Ellis**

SCAM
Mmmm.

The Digi side of *Digimon World* can be seen in the circuitry that shows through the grass. Erm, what?

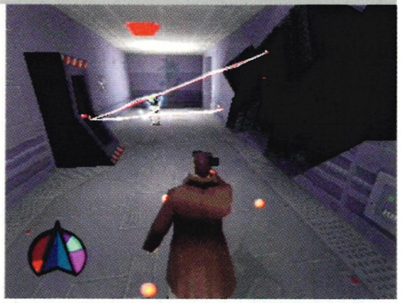
ROSWELL CONSPIRACIES: ALIENS, MYTHS AND LEGENDS

UFO – as in 'unbelievably freakin' 'orrible'...

Publisher: Ubi Soft
Developer: Red Lemon
Price: £19.99
Players: 1-2
Out: Now

☒ A conspiracy is the only explanation for how a third-rate action adventure like this could make it onto the shelves. *Roswell* looks dreadful and fails to make up for this by not having even an ounce of gameplay innovation.

Your hero and playable character, Nick Logan, trundles around trying to foil an alien plan to take over the world but the control system is so sub-standard that you can't jump, duck, roll or do anything except slowly raise Logan's right arm to shoot the aliens. That's not too hard though; the intelligence of the creatures you're hunting is so low, it's a wonder they managed to make it to Earth in the first place. ☐ **NE**



There are lots of puzzles in *Roswell*, but don't worry, you won't have to press any brain cells into action to get through them.

PSone™

Another cartoon licence that should have never been allowed to escape from the satellite TV schedules.

03

VERDICT

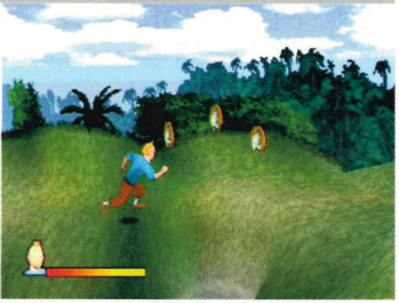
TINTIN: DESTINATION ADVENTURE

Ce ci n'est pas un jeu, as they say in Belgium.

Publisher: Infogrames
Developer: Moulinsart Multimedia
Price: £19.99
Players: 1
Out: September

☒ Tintin and his supporting cast of Snowy, Captain Haddock, Professor Calculus et al make their console debut in an uncomplicated and unengaging platformer that's so simple it's insulting to the kids the game is pitched at.

Tackling any of the several different adventures (which are taken from Hergé's stories) is about as taxing as a particularly effortless Sunday stroll. And the whole game offers little, if any, challenge. For example, the Rancor boss in The Black Island levels takes no more that four hits to defeat. Although the presentation is fairly faithful to the original, there's more substance in a regurgitated truffle than in this game. ☐ **NE**



Tintin drives the shark submarine from the Red Rackham's Treasure levels. If only it was armed with torpedoes...

PSone™

A tragic waste of a perfectly decent licence. Despicably shallow and far, far too easy. Terrible.

03

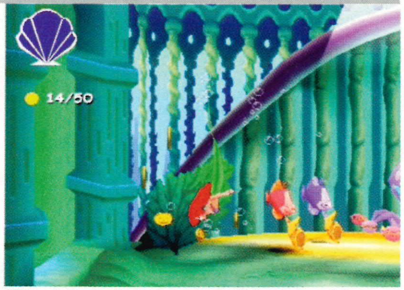
VERDICT

THE LITTLE MERMAID II

Another fishy tail from Disney...

Publisher: Disney Interactive
Developer: Blitz
Price: £29.99
Players: 1-2
Out: Now

☒ Disney's all-singing, all-dancing, underwater gang of mermaids, frisky fishies and talking lobsters bobs onto PSone in a solid but brief and typically twee platformer that's reminiscent of the N64 and Dreamcast's *Ecco The Dolphin*. Playing as Ariel (the Little Mermaid of the title) and her daughter Melody, you swim about the ocean floor completing tasks, like finding the King's gold ring, and gathering up level-unlocking tokens. The game has plenty of light humour, is pleasing on the eye and Ariel has several moves and attacks that are almost graceful. While unlikely to appeal to gamers who are happiest fragging in *Quake III*, it might just make a perfect present for your little sister. ☐ **NE**



Ahh, ain't she just the cutest little mermaid you ever did see? More Disney schmulch ahoy...

PSone™

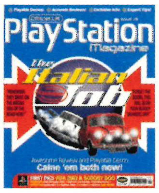
A reasonable sub-aquatic platformer in the traditional Disney mould of bright, friendly graphics and mucho collecting of gold coins.

05

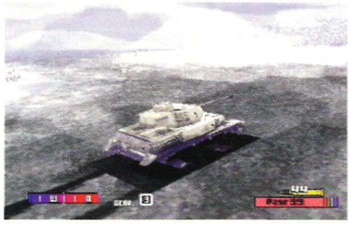
VERDICT

ALSO RELEASED THIS MONTH...

Fangs for the point-and-click horror game **DRACULA 2 (LAST SANCTUARY)**... **SABRINA: A TWITCH IN TIME** will hold you spellbound... Kids can get rich quick with **WHO WANTS TO BE A MILLIONAIRE JUNIOR**... Get scared by big purple peanut-heads in **TWEENIES – GAME TIME**... Bargains galore with re-releases of **ISS PRO EVOLUTION**, **TEKKEN 2**, **WWF SMACKDOWN**, **FINAL FANTASY VII**, **TOCA WORLD TOURING CARS** and **THEME PARK WORLD**. Don't forget for all the latest PSone news, reviews, previews and playable demos, see our sister mag, **OFFICIAL UK PLAYSTATION MAGAZINE...**



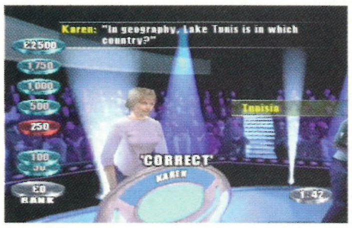
PSone™ ROUNDUP



NEWS

PANZER FRONT 2

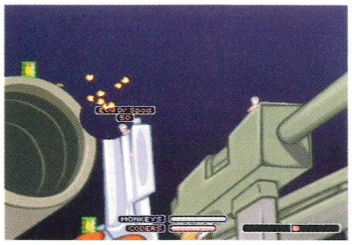
The sequel to the corking WWII tank battler *Panzer Front* is likely to get a European release next year, despite fears that the Nazi imagery contained within may cause upset in the PAL territories. You see, the already-released Japanese version allows you to play as the Nazi army. However, the official *Panzer Front* Web site claims that the development team are reworking the game to accommodate European sentiments, which is great news for PSone as the original *Panzer Front* was booming brilliant.



PREVIEW

THE WEAKEST LINK

Following the soaraway success of last year's *WWTBAM*, Activision aim to cash in on the Christmas market with this interactive version of BBC2's flagship quiz show. With a virtual Anne Robinson at the helm, the game follows the exact same format as the TV programme. Choose from a selection of equally weird contestants and then attempt to guide them through the elimination rounds to the 'penalty shootout' and a (very) small fortune. A perfect accompaniment to the traditional Xmas arguments, then.



PREVIEW

WORMS WORLD PARTY

Ramped-up single-player missions and enjoyable multiplayer gubbins is what *Worms World Party* is all about. As always, you're in control of a bunch of expendable invertebrates with a death wish that'd shame a depressed Kamikaze pilot. So far it seems *WWP* will live up to its predecessor's cult legacy. There are 25 new modes and randomly-generated levels will guarantee that no two games are the same.

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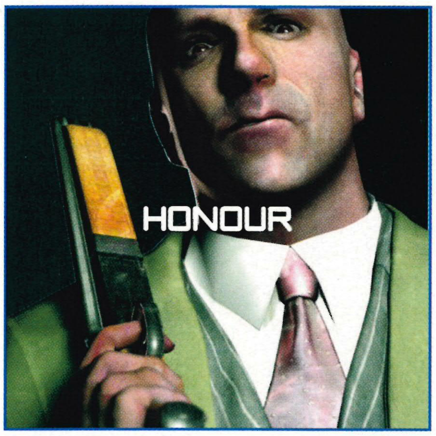

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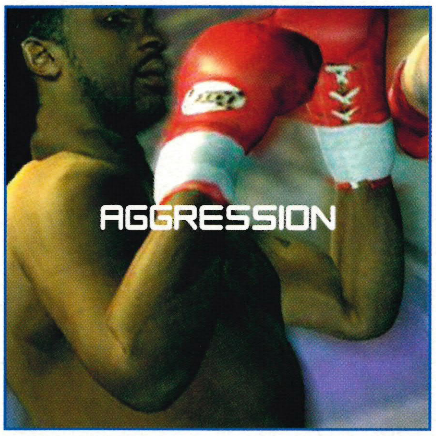
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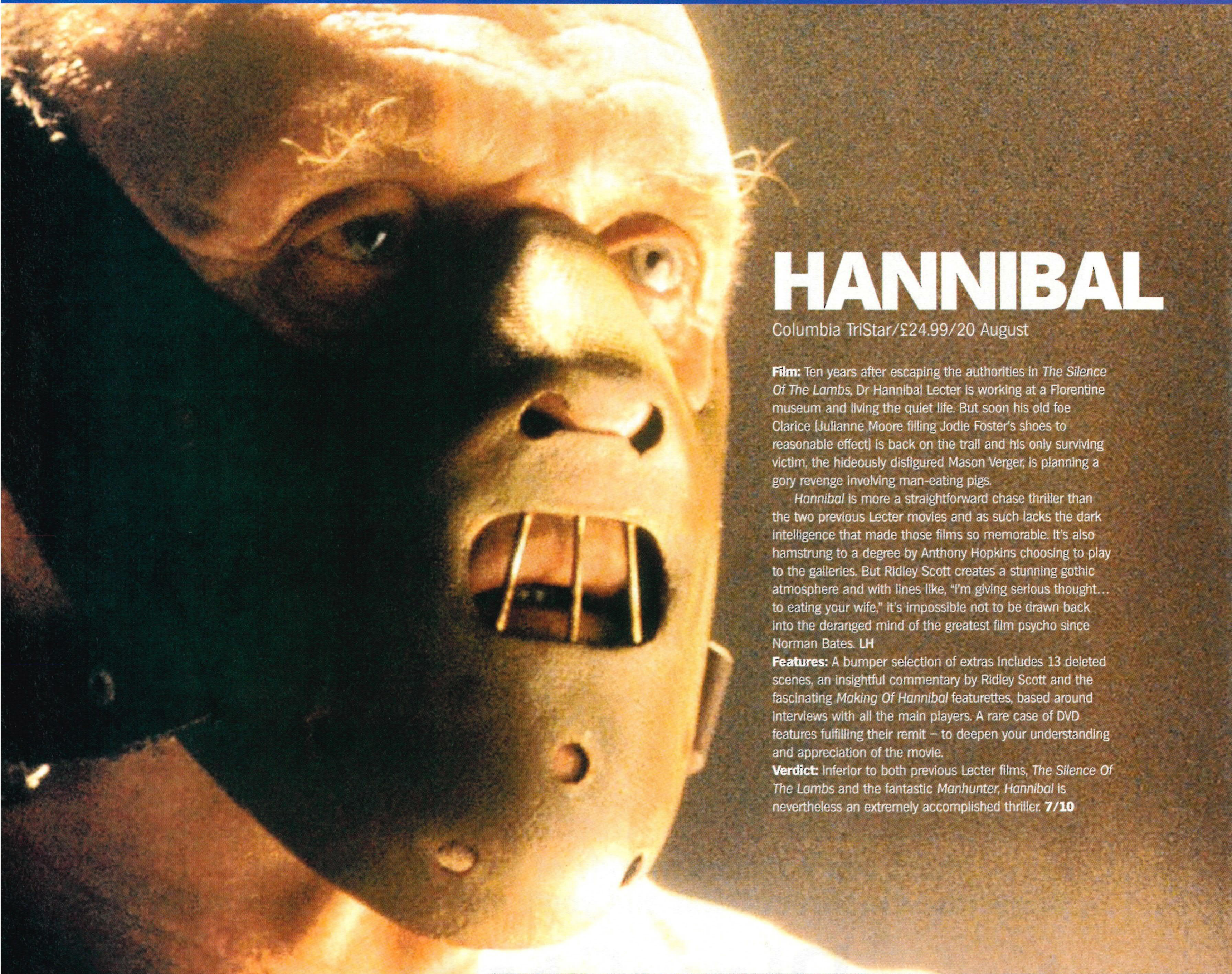
Edited by: Sam Richards

media

DVD/INTERNET/PRINT/MUSIC

PS2 doesn't just play games, you know. Here's some other stuff you might like…

Text: Paul Fitzpatrick/Lee Hart/Sam Richards/Jamie Sefton



HANNIBAL

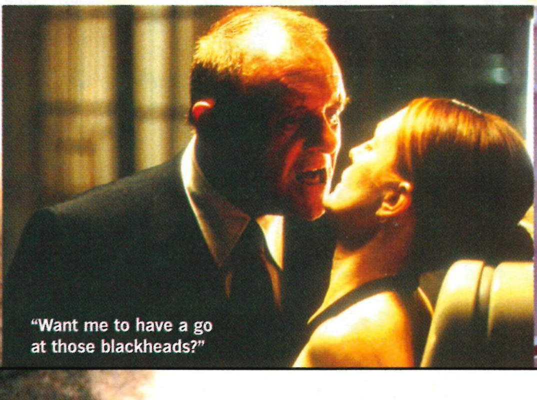
Columbia TriStar/£24.99/20 August

Film: Ten years after escaping the authorities in *The Silence Of The Lambs*, Dr Hannibal Lecter is working at a Florentine museum and living the quiet life. But soon his old foe Clarice [Julianne Moore filling Jodie Foster's shoes to reasonable effect] is back on the trail and his only surviving victim, the hideously disfigured Mason Verger, is planning a gory revenge involving man-eating pigs.

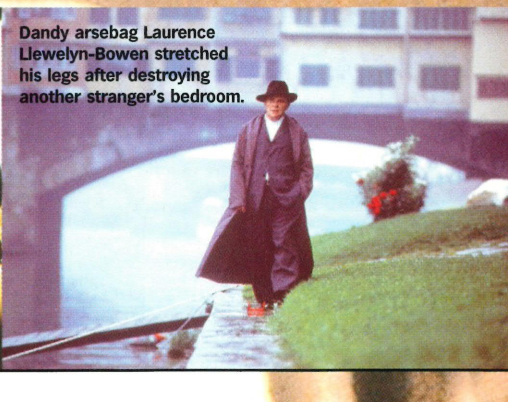
Hannibal is more a straightforward chase thriller than the two previous Lecter movies and as such lacks the dark intelligence that made those films so memorable. It's also hamstrung to a degree by Anthony Hopkins choosing to play to the galleries. But Ridley Scott creates a stunning gothic atmosphere and with lines like, "I'm giving serious thought… to eating your wife," it's impossible not to be drawn back into the deranged mind of the greatest film psycho since Norman Bates. **LH**

Features: A bumper selection of extras includes 13 deleted scenes, an insightful commentary by Ridley Scott and the fascinating *Making Of Hannibal* featurettes, based around interviews with all the main players. A rare case of DVD features fulfilling their remit – to deepen your understanding and appreciation of the movie.

Verdict: Inferior to both previous Lecter films, *The Silence Of The Lambs* and the fantastic *Manhunter*, *Hannibal* is nevertheless an extremely accomplished thriller. **7/10**



"Want me to have a go at those blackheads?"



Dandy arsebag Laurence Llewelyn-Bowen stretched his legs after destroying another stranger's bedroom.

Butch and Sundance bowed out with a glorious attack of 'smokers cough'.

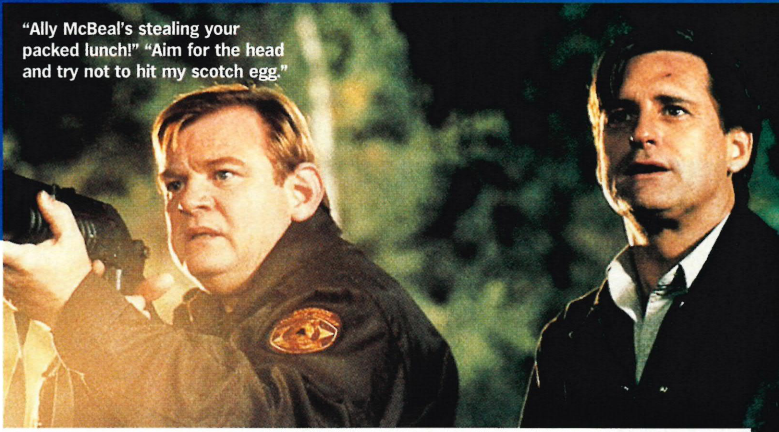
BUTCH CASSIDY AND THE SUNDANCE KID

Fox/£19.99/27 August

Film: The true story of two train-robbing, bank-breaking outlaws being tracked across America by a posse of sinister lawmen – "Who are those guys?" – before reaching their journey's end in a hail of Bolivian bullets, is one of the all-time great Hollywood movies. Peppered with frequent bursts of humour and tenderness, the relationship between sharp-talking Butch (Paul Newman) and sharp-shooting Sundance (Robert Redford) is a joy to behold. More a movie about friendship than a typical Western, the only criticism we can level at *Butch Cassidy...* is that the legendary freeze-frame finale arrives too quickly – this is one of those special films you just don't ever want to end... **LH**

Features: A rather dry but informative commentary. An excellent documentary, shot on location during production of the film. Plus cast and crew interviews.

Verdict: A funny, immensely endearing buddy movie with all the excitement and gunplay of a classic Western. **10/10**



"Ally McBeal's stealing your packed lunch!" "Aim for the head and try not to hit my scotch egg."

LAKE PLACID

Fox/£19.99/Out now

Film: As a monster movie from the writer/producer of *Ally McBeal*, you might expect *Lake Placid* to feature a terrifying, anorexic-looking woman swiping food away from anyone who looks vaguely hungry. Not so. What we actually get is a bloody great crocodile eating folk and a gang of misfits attempting to stop it. There's the dependable game warden (Bill Pullman), a McBeal-like fusspot paleontologist (Bridget Fonda), an eccentric croc expert (Oliver Platt) and a curmudgeonly sheriff (Brendan Gleason). The ensemble cast underplays superbly and thanks to some snappy dialogue and cheesy set-pieces, there's a winning B-movie feel to events. Unfortunately, this makes it impossible to take the film seriously and the lack of tension means the film just ambles along, neither funny nor scary enough to really grab your attention. **LH**

Features: Nothing except a pointless five minute featurette accompanied by voice-over man in cliche overdrive: "It's an adventure with a comedic bite!"

Verdict: A likeable but totally unremarkable comedy/thriller. **5/10**

"What do you mean I can't claim back 'crack whores' on expenses?!"

WALL STREET

Fox/£19.99/20 August

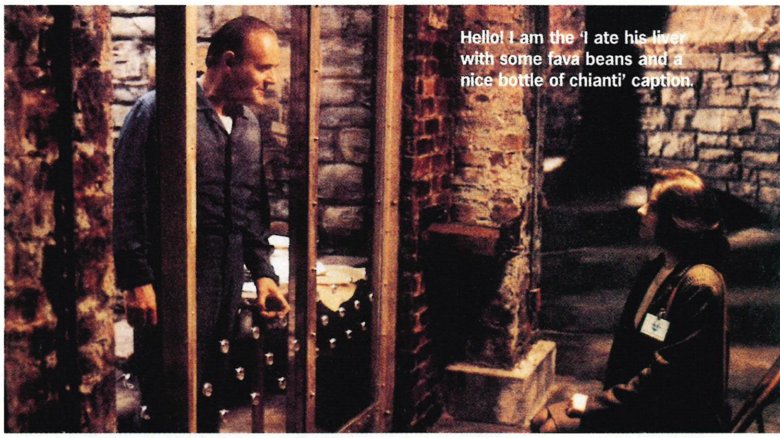
Film: Oliver Stone's classic is an Eighties film you can watch most of the way through without sniggering at the naff threads. It follows the fortunes of Bud Fox (Charlie Sheen) a downtrodden Wall Street stockbroker who seeks to improve his standing by ingratiating himself with the big league traders. He's seduced by Gordon 'Lunch Is For Wimps' Gekko (Michael Douglas in Oscar-winning form) and suddenly the high life is Bud's for the taking. But when Gekko takes an interest in the aircraft firm for which Bud's father (Martin Sheen) is the union rep, money and morality become inconveniently inseparable.

Wall Street is an uncompromising critique of the yuppie lifestyle, and yet Stone's film is so stylishly composed, with Gekko such a compelling central character, you suspect that it might have inspired a generation of grasping city boys rather than discouraged impressionable young men from entering the stock trade. Either way, *Wall Street* makes a powerful impact. **SR**

Features: A 45-minute documentary which incorporates interviews with Stone and all the leading actors. Stone also provides a fascinating director's commentary.

Verdict: Covet this DVD. After all, as the man Gekko says, "Greed is good." **7/10**

PHOTOS: PICTORIAL PRESS



Hello! I am the 'I ate his liver with some fava beans and a nice bottle of chianti' caption.

THE SILENCE OF THE LAMBS

MGM/£24.99/Out now

Film: Before he became a relatively toothless panto villain, Dr Hannibal Lecter was the personification of evil in this outstanding movie. With the hunt for serial killer Buffalo Bill going nowhere fast, FBI rookie Clarice Starling (Jodie Foster) is sent to interview the renowned psychologist and occasional man-eater, Hannibal the Cannibal, to get his insight into the case. Lecter's understanding of Bill runs much deeper than just a psychological profile and in exchange for any information he's willing to reveal, Starling must answer questions about herself – inviting the monster further and further into the recesses of her psyche.

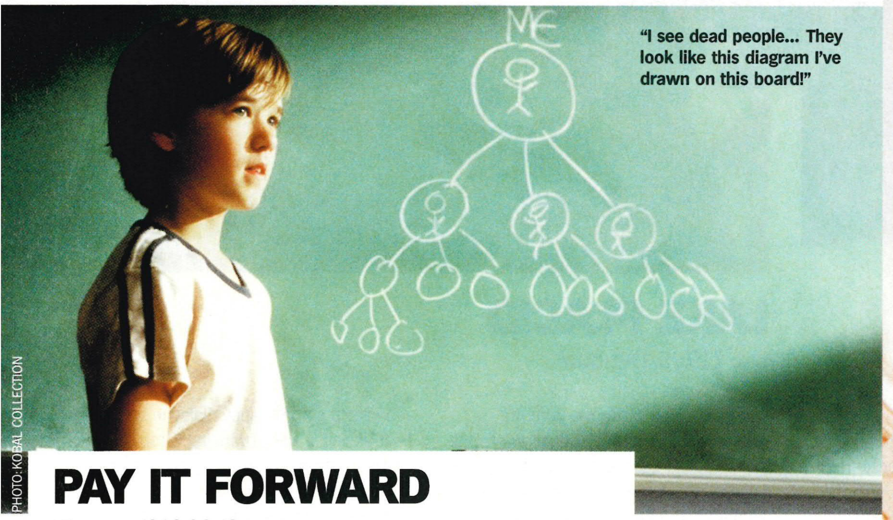
At its best in the electrifying confrontations between Lecter and Starling but also totally absorbing in its more traditional thriller elements, *The Silence Of The Lambs* is a classic crime film. Expertly written, acted and directed, its infamy may revolve around people's faces being eaten but the reality is considerably more intelligent and disturbing. **LH**

Features: A superb documentary with contributions from the main cast and crew. Plus a selection of uneventful deleted scenes and the light relief of an outtakes reel.

Verdict: A masterful combination of thriller and twisted psychological horror. **9/10**

» ALSO RELEASED

Father Ted Series One (VCI/£19.99)/**There's Only One Jimmy Grimble** (Pathé/£19.99)/**When Saturday Comes** (Pathé/£15.99)/**Chariots Of Fire** (Fox/£15.99)/**Finding Forrester** (Columbia TriStar/£19.99)/**Star Trek IV: The Voyage Home** (Paramount/£19.99)/**My Dog Skip** (Warners/£15.99)



"I see dead people... They look like this diagram I've drawn on this board!"

PHOTO: KOBAL COLLECTION

PAY IT FORWARD

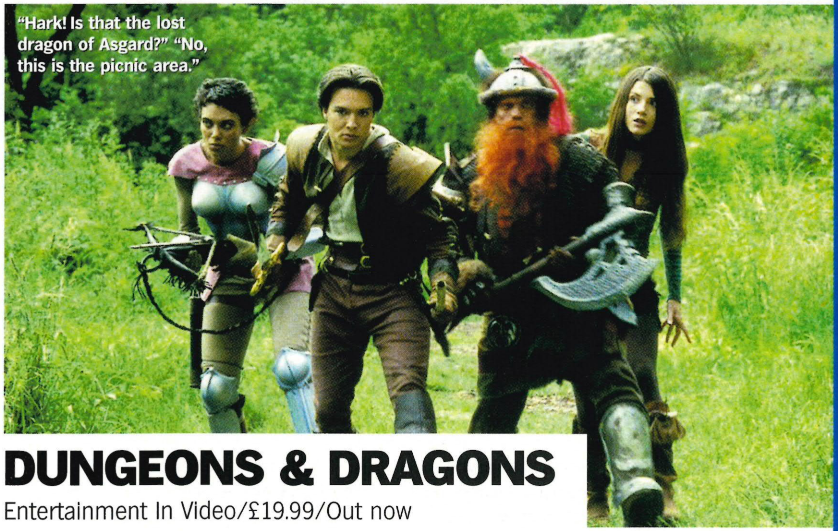
Warners/£19.99/Out now

Film: School teacher, Mr Simonet (Kevin Spacey) challenges his students with a project: "Think of an idea to change our world and put it into action." Trevor (Haley Joel Osment) comes up with the notion that instead of paying back favours, you pay them forward to someone else – resulting in a wave of good deeds sweeping the nation.

If you have an ounce of cynicism in your miserable body then you'll dislike this film to an alarming degree. Everyone needs to be saved, to be shown the righteous path by an angelic young lad. And just when you think the film can't get any more grossly sentimental, it throws in a shameful final twist. You can almost feel the director pulling your nasal hairs to get the tears flowing. **LH**

Features: Some frothy promotion in the featurette and a commentary by director, Mimi Leder which is one of the dullest we've ever had the misfortune of sitting through.

Verdict: A sermonising, overly-sentimental drama with a horribly exploitative ending. Avoid like the plague. **3/10**



"Hark! Is that the lost dragon of Asgard?" "No, this is the picnic area."

DUNGEONS & DRAGONS

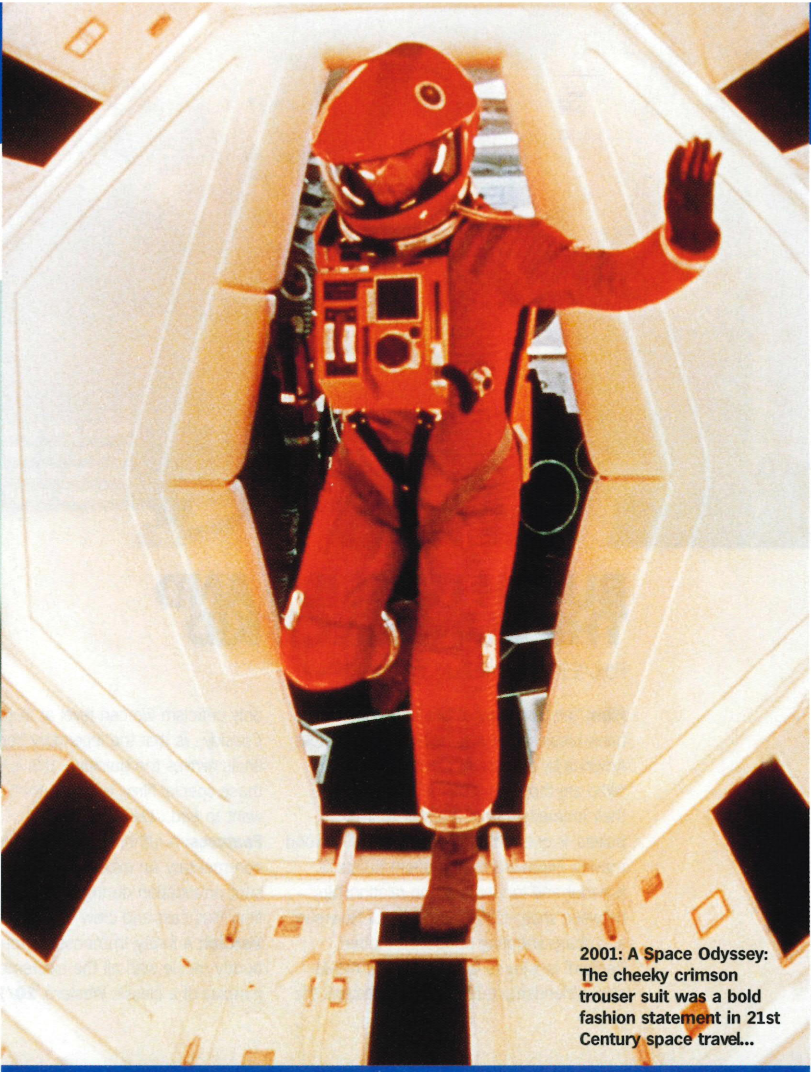
Entertainment In Video/£19.99/Out now

Film: Evil Magi Jeremy Irons wants to take over the peaceful empire of Izmer. Empress Thora Birch thinks this would be a very bad idea indeed, so she pulls her usual sullen face, throws the dice, moves onto the square marked 'Kill Magi with pointy stick', they all live happily ever after and the film ends... If only.

What actually happens is the movie goes on for another hour and a half. Overacting English villains and inept Californian heroes go in search of the Rod of Savri, meet some dragon special effects that look like models from the local Games Workshop and recite banal dialogue such as, "Could that be the magic sceptre, Marina?!" After sitting through this laughable mess you'll never complain about the standard of RPG cut-scenes again. **LH**

Features: Two commentaries and 11 deleted scenes. Plus a couple of featurettes, *Let The Games Begin* covers the 30 year history of *D&D*, while *The Making Of Dungeons & Dragons* is a behind-the-scenes look at the production of the movie.

Verdict: A fantasy movie that's so bad you'd be better off playing *Orphen: Scion Of Sorcery*. Now, that is bad. **2/10**



2001: A Space Odyssey: The cheeky crimson trouser suit was a bold fashion statement in 21st Century space travel...

PHOTO: KOBAL COLLECTION

TOP 10 SCI-FI DVDS

2001: A Space Odyssey

Warners/£15.99

Film: Evolution-inspiring black monoliths. Beautiful visions of space set to classical music. A malfunctioning computer and an ending so impenetrable no-one really knows what it means 33 years later. Broken down into its constituent parts, *2001* might not seem particularly impressive. As a filmic whole, it's absolutely mind-blowing.

Features: None.

Close Encounters Of The Third Kind

Columbia/£22.99

Film: The aliens are coming and because it's the Seventies they're a peaceful bunch, fond of disco lights and five note musical arrangements. Touching and believable, this is a prime example of Spielberg's ability to inspire wonder.

Features: Documentary. Featurette. Deleted Scenes.

Invasion Of The Body Snatchers

Warners/£12.99

Film: Donald Sutherland discovers all his friends are being cloned and replaced by emotionless alien pods in this paranoia-fuelled remake of the – even better – 1950s classic (which is criminally unavailable on DVD at the moment).

Features: Commentary. Trailer.

Alien Legacy Boxset

Fox/£69.99

Film: The *Alien* franchise may be a case of gradually diminishing returns but along with *Star Wars*, it's without question the most consistently entertaining sci-fi series. The first two movies are classics and even the weaker third and fourth instalments are highly accomplished exercises in action and terror.

Features: Bonus documentary DVD. Commentary. Deleted scenes. Interviews.

Blade Runner – The Director's Cut

Warners/£15.99

Film: In 21st Century LA, retired cop Harrison Ford is recruited to hunt down replicants who have escaped to Earth. Part action movie, part meditation on what it is to be human and one of the most visually spectacular films ever made, *Blade Runner* is an unforgettable experience.

Features: None.

The Thing

Columbia/£19.99

Film: Frozen in Antarctica for centuries, a savage alien organism thaws out just in time to work its way through Kurt Russell's research team. Able to adopt the characteristics of any host, nothing is safe from the Thing and there's no telling who its next victim will be – resulting in an unbearably tense sci-fi masterpiece.

Features: Documentary. Commentary.

The Terminator

MGM/£24.99

Film: Directed by the man responsible for *Piranha 2: Flying Killers* and starring an ex-Mr Universe with more muscle than acting talent, *The Terminator* somehow overcomes these unpromising origins. Thrilling from start to finish, the movie's just as relentless as the cyborg killer of its title.

Features: Two documentaries. Deleted scenes.

The Abyss

Fox/£24.99

Film: A deep-sea salvage crew embark on a perilous mission to raise a sunken nuclear sub, only to discover something else existing in the murky depths. *The Abyss* is superior in every way to James Cameron's other, more celebrated water movie.

Features: Commentary. Documentary. Featurettes.

Twelve Monkeys

Universal/£17.99

Film: In a near-future dystopia, Bruce Willis is sent back to the 1990s to try and find the source of a plague that killed millions and forced society underground. A typically imaginative Terry Gilliam movie that bends time and perception to magnificent effect.

Features: Documentary.

The Matrix

Warners/£19.99

Film: The world as we know it doesn't exist and we're all living in a virtual reality created by our computer masters to keep us in ignorant subservience... Well, it's more grounded in reality than *Eastenders* and when you add cool shades, kung fu and lots of guns to the action pot, you're looking at one of the best blockbusters in years.

Features: Documentaries.

TEXT: LEE HART

HIT THE SLOPES WITH SSX TRICKY!

In the thrill-packed new issue of PSM2, we bring you an exclusive insight into the making of the massive sequel to *SSX* – tons of new stuff revealed!

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356
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Spy Hunter's creators speak out – pg126
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FROM THE MAKERS OF PlayStation 2 OFFICIAL MAGAZINE-UK Official UK PlayStation Magazine

Gerry props himself up against the car after someone chops his strings and he goes all limp.

PHOTO: PICTORIAL PRESS

Gerry Anderson

The Godfather of British sci-fi television talks to *OPS2*.

"I never wanted to work with puppets. I never had any interest in puppets. I only made the first puppet show, because we were desperately short of money." Not exactly what you'd expect to hear from Gerry Anderson, the man responsible for pulling the strings behind some of British television's most fondly remembered TV shows including *Thunderbirds*, *Space: 1999* and *Stingray*.

However, it's because of the imminent release of the entire remastered back catalogue of *Captain Scarlet* on DVD that *OPS2* has tracked down the cult sci-fi guru in his top secret island base for a chat about what many fans believe is his darkest programme. "Basically, I've tried to make every show as different as possible to the others," says Anderson. "After *Thunderbirds* there was a lot of talk about whether there was life on Mars. But having thought of doing an invasion, I reckoned that if some clever joker says they've suddenly established there's no life on Mars, it'd look a bit stupid. So I had the idea of making the Mysteron enemy invisible, then they could say whatever they liked and I couldn't be shot at."

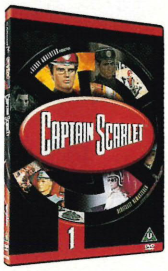
Set in the year 2068, *Captain Scarlet* featured Earth's Spectrum organisation battling against the evil forces of the Mysterons and their sinister agent, Captain Black. Interestingly, the war with the Mysterons is caused by a misunderstanding when Spectrum agents mistake a telescope for a death ray and fire upon the once-peaceful Mars race. "I'm very anti-war and I try to establish that Earth people are not in fact warlike, but if somebody points what looks like a machine gun towards you, you really have one of two options – either wait for the gunfire or say, 'Bugger that, I'm going to shoot first!' I suppose it is a bit dark, but, on the other hand, it is a war film."

> **//"I only made the first puppet show because we were desperately short of money"//**

Gerry Anderson and his Supermarionation team had a nightmare during the making of the series because of the technology in the new puppets, which for the first time, had correctly proportioned heads. "If, like in *Thunderbirds*, you have characters that aren't exactly real, with heads bigger than their bodies to hold the electronics, the funny, odd movements actually become part of their characterisation," says Anderson. "In *Captain Scarlet* the puppets appeared so real that, if they weren't animated very carefully, it looked awful."

These days Anderson is still hard at work on numerous projects including a computer-generated remake of *Captain Scarlet* and two feature films. "We're also at this very moment creating a brand new Supermarionation-type series that'll be made in CGI. It'll be financed in Japan and there'll also be a videogames company involved."

Fantastic news for fans and gamers alike, but whatever Gerry Anderson achieves now, he'll always be best remembered for those hugely original puppets he created 35 years ago... ☐ **JS**

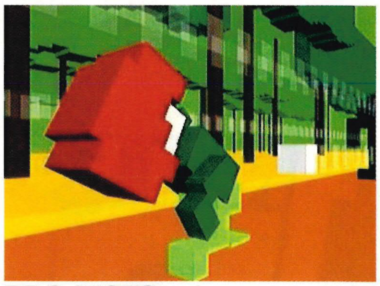


CAPTAIN SCARLET AND THE MYSTERONS

The forthcoming DVD release of *Captain Scarlet* features character biographies, Dolby 5.1 surround sound, publicity shots and an audio commentary from Gerry Anderson himself.

"I think the thing about DVD is its spectacular picture quality," he says. "*Thunderbirds* and *Captain Scarlet* were first screened using a 35mm colour print on a poor quality telecine machine. Now the print is transferred to DVD through state-of-the-art technology and then transmitted digitally to today's quality televisions. People are seeing it better now than when it was originally broadcast, which is very strange."

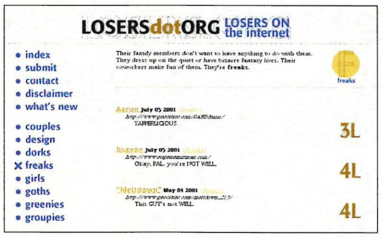
**Captain Scarlet Vol 1-5 will cost £15.99 each, or are available as a DVD boxset for £74.99 from 17 September, through Carlton Video.*



PROJECTO GOLDEN SHOWER

www.goldenshower.gs

Not as weird as it sounds. No. Much weirder than it sounds but not in the slightest bit filthy. Projecto Golden Shower is the twisted brain brat of two electronica-obsessed musicians, Markus Karlus and Kevin Rodgers. The tracks on show here are supposedly the result of a sentient computer virus released from a salvaged Mac 128K into the duo's extensive collection of retro music hardware. The virus (Golden Shower) took one look at Nineties culture and unleashed a wave of bleeping media upon the world. Compositions like *Sonido Electronico* and *Keyboard Hero Junior*, are nerdy yet curiously funky, but the pièce de résistance, is the video for their Atari 2600-themed track *Video Computer System*. Pure blocky joy. ☐ **PF**



Their family members don't want to have anything to do with them. They dress up on the quiet or have bizarre fantasy lives. Their coworkers make fun of them. They're **freaks**.

Aaron **July 05 2001**
TAFFERLICIOUS
3L

Eugene **July 05 2001**
Okay, PAL, you're NOT WELL.
4L

"Meltdown" **May 04 2001**
This GUY's not WELL.
4L

LOSERS DOT ORG

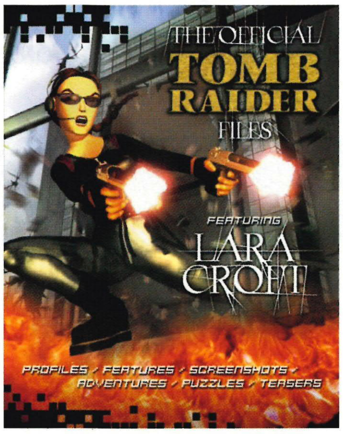
www.losers.org

Another one of those top ideas that makes a virtue of the Interweb's fabulously sprawling nature by putting the lot through a cool sieve and glorifying the lumps left behind. With a keen eye for what constitutes a social 'loser', the hosts have divided the site into sections ranging from the predictable (trekkies, goths and hobbyists) to the less than scientific, freaks, nerds and dorks. Losers are rated on an 'L' scale from one to five. Simply read the synopsis, choose your loser and click on the link. The sites you'll find yourself at can be both funny and disturbing, but all are unique and give a voyeuristic glimpse in to some loser's life. ☐ **PF**

THE TOP FIVE

Five of the best *Deus Ex* Web sites.

1. **www.deusex.com**
ION's official site. The second best intro to the game after our feature on page 96 (ahem).
2. **www.planetdeusex.com**
Exhaustive unofficial site that covers every aspect of the game.
3. **www.deusex-machina.com**
Good hub for soaking up all the media frenzy surrounding *Deus Ex 2*.
4. **www.deus-ex.org**
Walkthrough, playing guides, articles and more.
5. **www.deusexcenter.com**
Ace for strategy and hints.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THE OFFICIAL TOMB RAIDER FILES

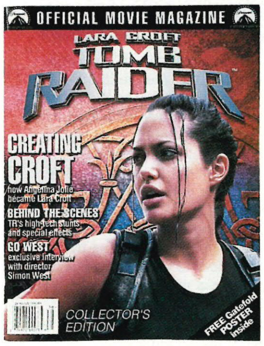
Author: S Hamilton/**Publisher:** Carlton Books Ltd/**On Sale:** 22 August 2001/**Price:** £7.99

With so many people hanging on for dear life, it's hard to imagine that there can be much room left on the *Tomb Raider* bandwagon right now. Lara might not have a new set of adventures planned until 2002, but her first celluloid outing guarantees she's not about to fade into the background any time soon. Timed to coincide with this renewed interest in videogaming's most successful babe, *The Official Tomb Raider Files* is the third Core Design-sanctioned Lara biog to reach the shelves, and unfortunately it does little to add to the canon of Croft knowledge.

While previous titles offered a wide variety of interviews and information surrounding the digi-beauty, *TOTRF* settles for largely pointless walkthroughs of Lara's adventures. These are interspersed with descriptions of clothing (complete with a smattering of apparently compulsory product placement) weaponry, vehicles and bad guys, plus a brief selection of ridiculously easy puzzles that couldn't appear more out of place if they were printed in foot-high neon. The profile offers no new information about Lara, and while the diary, time line and world map sections are interesting, they are so short they do nothing to rescue the package. Similarly an interview with Winston, Lara's faithful retainer, comes across as nothing more that a clumsy attempt to keep avid *Tomb Raider* fans guessing as to the fate of their heroine.

Presented in a written style that's as clichéd as Lara's cup size, this over-simplified presentation of the subject matter is somewhat insulting to fans who've battled through all five *Tomb Raider* adventures. Unless you're a Lara Croft devotee, there really is no reason to add this rather large boob to your collection. ☐ **PF**

Mags we like


OFFICIAL MOVIE MAGAZINE
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LARA CROFT TOMB RAIDER (THE OFFICIAL MOVIE MAGAZINE)

Frequency: One-off/**Price:** $4.99
See: www.tombraidermovie.com

The chances are, unless you're a *Tomb Raider* purist and believe that Lara only exists in her console adventures (we need to talk) or you've got something against Angelina Jolie and her lips plumped like cherubs' pillows (we really need to talk), you'll have caught Lara Croft's big screen debut by now. This official movie tie-in is an entertaining accompaniment to the blockbuster flick filled with star interviews, behind-the-scenes insights, stunts and production design. Reading the frictionlessly cheery interviews with Jolie and Director Simon West, the positive PR overdrive does get a little wearing, but even so there are enough interesting insights into the film and its cast to make surfing the hype worthwhile

Hormonal bewilderment aside, the most diverting part of the magazine explores the rise of Ms Croft from her initial 'birth' as the Tank girl-esque 'Lara Cruz' in 1994, to the media-straddling cultural icon she is today.

Oh, and there's even a poster for your bedroom ceiling when you're done. ☐ **PF**

Gaming content: An overview of the PSone games plus an insight into Lara's move to PS2. Did you know that scriptwriters have already prepared the next 20 chapters in her life?

*The Official Movie Magazine *is out now.*

TEXT: SAM RICHARDS

"Ha! Look it him! He can't even smoke a fag properly..." The Strokes get all nasty.

SLEEVENOTES (◎)

Using the power of your PS2 with this month's best CDs.

THE STROKES Is This It (Rough Trade)

Who? Cleverly manufactured from DNA found in spit scraped off the ceiling of New York's CBGBs in 1978, The Strokes are the anti-O-Town and cool as hell.		**Highlights:** *Hard To Explain* perfectly encapsulates the marriage of jittery Ramones rhythms and knowing melodic drawl that's making guitar pop great again.	**Lowlights:** Are we asking too much too soon of The Strokes? Tracks like *Alone Together* still sound like rehearsal room demos.	**Verdict:** All mouth and tight trousers, *Is This It* delivers both style and substance. Okay, so The Strokes are shamelessly retro, but then so were Oasis. **8/10**

THE CHARLATANS Wonderland (Universal/Island)

Who? Baggy survivors now dividing time between Manchester and LA. Their seventh album is anchored with mediocre beats from Black Grape's Danny Sabre.		**Highlights:** The Charlatans sadly fail to deliver on their rock 'n' soul manifesto. *Right On* is limply celebratory, although ballad *Love To You* is the standout.	**Lowlights:** Tim Burgess' wimpy falsetto, mired in wannabe Americana and lumpen big beats.	**Verdict:** Striving too obviously for a Hollywood soul sound, The Charlatans have made their worst album to date. Go back to *your* roots, not other people's. **5/10**

MERCURY REV All Is Dream (V2)

Who? Psychedelic pop passengers presenting the filmic follow-up to 1999's highly-acclaimed *Deserter's Songs.* Musical saws abound.		**Highlights:** Sounding like no-one else on Earth, Mercury Rev's arrangements exude fairytale otherness. Breathtaking excerpts include the glorious *You're My Queen.*	**Lowlights:** The threat of coming over all Pink Floyd as on *Lincoln's Eyes.*	**Verdict:** Mercury Rev make a mercurial sound indeed, despite their unsettling penchant for prog. Begin here, then invest in their back catalogue. **8/10**

STEREOLAB Sound-Dust (Duophonic UHF)

Who? Anglo-French analogue synth geeks, still ploughing their singular furrow of curiously addictive drone-rock and ice cool Marxist pop.		**Highlights:** Definitely the breezy caper of *Nothing To Do With Me* which concludes with singer Laetitia deciding, "You are not a doctor/You are a wanker." Right on.	**Lowlights:** If you don't appreciate two whole minutes of Moog hum at the beginning of an album, then skip the first track.	**Verdict:** A person can only own so many Stereolab albums, but *Sound-Dust* should certainly be one of them. **8/10**

EMBRACE If You've Never Been (Hut)

Who? Britpop misfits attempting to fill the gap vacated by The Verve on this, their third album.		**Highlights:** Opener *Over* sets the tone, soaring to a string-drenched chorus before you've taken your finger off the play button. The rest never quite recovers.	**Lowlights:** *Happiness Will Get You In The End* is just one anthemic mid-paced stumbler too many; Embrace are currently on epic overload.	**Verdict:** It's endearing when a band like Embrace strain to overcome their ordinariness. And they *do* do rock 'n' soul slightly better than The Charlatans. **6/10**

» ALSO RELEASED

David Axelrod David Axelrod (Mo'Wax)/**Kurupt** Space Boogie: Smoke Odyssey (PIAS) **A Camp** A Camp (Polydor)/**Cannibal Ox** The Cold Vein (Def Jux)/**Gloss** Gloss (Nude)/**Malcolm Catto** Popcorn Bubble Fish (Mo'Wax)/**Spain** I Believe (PIAS)

HARDCOR

Tips, tactics, tricks, cheats. Want to rip your new games to shreds? Welcome to the section that's strictly for the HardCore…

I suppose I got carried away by playing *Red Faction* with it's Geo-Mod technology. It's the only explanation I could give for blowing a large hole through the wall of the HardCore nerve centre/mop room with the help of a volatile cocktail of cleaning products and running around the smoke filled office urging my colleagues to 'JOIN ME IN THE REVOLUTION!' Never mind. But while the status quo lives to see another day, you can enjoy part one of our *Red Faction* and *Escape From Monkey Island* walkthroughs, and stick it to the man. Of course there's the usual round up of game enhancing codes and tips too. More next month. Until then, Vive Le HardCore Revolution!

Paul Fitzpatrick

Paul Fitzpatrick
Staff Writer

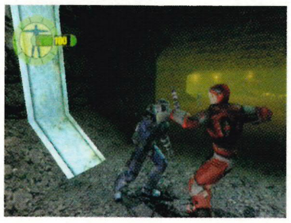
HELP ME!

Stuck? Frustrated? Lonely? If you're either of the first two (involving videogames) you're more than welcome to write to me and ask for my help. I'll do the best I can to unearth codes, secrets, walkthroughs or advice for any game you want. So, if you need a hand, just pick up that pen or keyboard and write to me at:
HardCore, *Official PlayStation 2 Magazine*, Future Publishing, 30 Monmouth Street, Bath BA1 2BW.
Electrical cyberpost to
PS2@futurenet.co.uk.

RED FACTION

Aside from being a stonking first-person-shooter, *Red Faction* boasts the kind of plot the average summer blockbuster would kill for. With this in mind we bring you part one of our comprehensive walkthrough. Enjoy – and up the workers!

GROUND ZERO



As the miner, Parker, your adventure naturally begins underground in the dark mines of Mars. You'll start off in a tunnel that is gently sloping down in front of you. Walk forward and past a small hole to your left. Ignore that for now and continue forward to where you see a miner arguing with a guard.

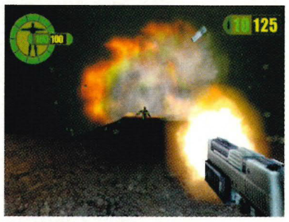
The miner will knock out the guard, and then all hell will break loose. Run over the body of the guard to pick up a Control Baton, and then get ready for some combat. Right in front of you will be a guard firing a handgun at you. Run up and whack him upside the head with the Baton a couple times until he drops to the ground and you can pick up his gun. Once you have that, there will be another guard ahead and to the left against a large set of double doors. Open fire on him and then go through the doors. In the next hall you'll see a large service robot to your right that is digging a tunnel. This guy is no threat to you right now, so you can just ignore him and run past. Run up the path and you'll come to a small hole to your left. Go inside and you'll hear a miner yelling for help. Drop down into the room to engage a single guard in the far corner where there is a spray-painted "X" on the wall, and a pack of Remote Charges sitting on the ground. Pick up the Charges and then equip them.

Now it's time to learn how to blast holes into walls. Toss a Charge onto the center of the "X" and then detonate it. A ragged hole will appear in the wall, and then you can jump up through it to enter another room with two miners who are still alive. They will lead you out of the room but immediately be killed by incoming guards. The first one will be equipped with a Control Baton, and then the next one will be firing endless handgun rounds at you.

Take out those two guards, exit the small tunnel that you were in with the dead miners (you should also pick up a Rocket Launcher at the mouth of the hole), and then go to the right as soon as you are in the clear. While running up the path you'll run into two more gun-toting guards, who fall quickly due to your handgun talent. Next you'll run into another pair – one holding a Baton and the other with a gun. Continue up the path and you'll then encounter three guards – one with a Baton and two with guns. After them, you'll reach a fork in the path. There will be a tunnel heading to your right, and another going straight ahead. From the tunnel ahead, you'll see a guard chasing down a miner.

Incapacitate the guard, and the miner will tell you that a few of them are headed up to the docking bay to escape Mars. Follow him up the path that you saw him being chased down, and before the door he will be blown to bits. Ouch. You'll find the source of that is the three guards that are guarding the door. Arm your favourite weapon and strafe left and right while firing on them until all three are dead. Walk to the door, and the next area will be loaded.

MINE MAINTENANCE



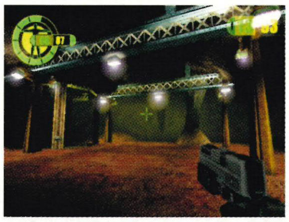
As soon as the door opens, you'll be in a large area with ledges on each side of a small pool in the center of the room. On the far ledge will be two guards, one of which will be holding a devastating rocket launcher. Immediately upon entering the room, run to the right wall and jump down toward the pool. Then run along the wall and jump up the ramp leading to the far ledge. Open fire immediately on the first guard, and then run towards the Rocket Launcher-holding guard (while strafing to avoid his rockets) and drop him to the ground with some bullets. Enter the large double doors and walk forward into the next tunnel to encounter two more gun-toting guards. Eliminate, then go up the tunnel to another set of double doors that open up into another large room.

Inside there will be one guard in front of you, one on a small platform to your right, and another on a platform ahead and to your left. Take out the guards in whatever order you want, and then head over to the left side of the room, where you will find a small alcove with a small lift that takes you to a conveyor belt. Run along it, but before you reach the end prepare to jump. The belt will drop you into a crusher, but you can jump off to the right where there is a small ledge with a single guard. Run through the short tunnel after the ledge to enter another large room.

Before you leave the hall, pause to take in your surroundings. To your left there will be a sole guard, and to your right is a giant drilling machine, while there are two pillars directly in front of you. Take out the left guard and then strafe around the pillars to see another guard on another platform against the far wall. Four more guards will now come charging out of the right-hand door. Once you have the enemies in the room eliminated, there is a small box near the ramp that leads up to the small platform and it holds some Envirosuit Armor.

Then go through the left door and run up the tunnel into the next room where there's a Rocket Launcher guard and an electric force field that you'll have to get around. To do so, go through the door on the left tower. Inside, you'll find two guards on the other side of the glass as well as a box that contains a Medical Kit and Evirosuit Armor. Exit that tower to encounter one more guard and a door on the far wall. Once you go through the door and run up the tunnel a little ways, the next area will begin to load.

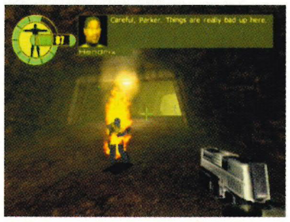
MINE ENTRANCE



Run up the tunnel you begin in, and it will open up into a very large room with you up on a catwalk that turns to the left. Down below, you will see a group of guards escorting a large vehicle. They will probably spot you, but just run along the catwalk into another tiny tunnel.

At the end of the tunnel a guard will shoot a miner and you'll enter a large cavern with a big metallic scaffold. There will be one guard to your left guarding a lift, and two more will come out of the double doors to the right. Kill the three guards and run to the elevator and activate the lift by pressing the button. When the lift hits the top, go through the double doors to enter the next level.

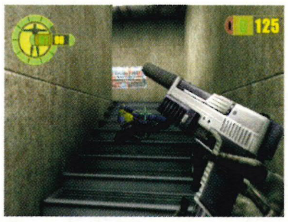
BARRACKS ENTRANCE



When you enter this tunnel, walk slowly ahead and you'll see a guard running towards you while on fire. If he touches you, the fire will damage you so put him out of his misery with a few shots to the face. Then continue up to the entrance of the barracks, where you will face more opposition. You'll face one guard with an Automatic Shotgun and another with a regular handgun as well as another with a Control Baton. Take them out, and then check out the area. Ahead of you will be two doors and a small control booth in between them. You can also pick up a Flame Thrower on the ground nearby one of the dead miner's body. Enter the small control booth to find a Riot Shield, and then press the small button to open up the large doors to give you access to the barracks.

Go through either door, and with the Automatic Shotgun take out the small security camera and then load up the sole guard with some little shotgun pellets. Walk up to the airlock, press the button to open the doors and shoot the single guard. Press the button on the opposite door to load the next area.

BARRACKS



Okay, so those last couple of areas were rather short, but now you are in the Barracks and everyone will be out to get you. Time to unpack those nine lives. As soon as you exit the airlock, pop into the first door to your right. Unload a shotgun shell into the guard right inside the door and then run up the small staircase. Halfway up a guard will run in with a shotgun in hand, eliminate him, and then run through the door at the top. The next door to your right will lead to empty barracks with only a Envirosuit Armor while the second door to your right will have two dead bodies and a medical kit. Grab the latter.

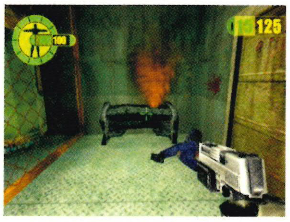
Run through the door at the end of the walkway, and turn to the right but pause before going through the door. On the other side, down on the first level, will be an automated machine-gun. Equip a remote charge and quickly duck out of the door. Toss the charge down onto the gun, and then duck back through the door where you can safely detonate it. Then run along the walkway and enter the door to your right that is at the end of it. Right inside will be a shotgun guard, and then run down the stairs to get to the first level again. Turn to your left upon exiting the staircase and then go into the door marked Detention Area.

Inside you'll find a miner behind bars who will tell you to grab the keycard on the table to let him out. Do as he says, and then grab the health from a small box in the corner. As soon as you set him free, there will be about four guards out in the large room and a couple more will be on the way. Run into the door directly across from the Detention

WALKTHROUGH: PART ONE

Area and then turn right to follow the hall to the Cafeteria. Before you can enter there will be one Shotgun guard in front of, and then three more enemies inside, the main room. With them eliminated, run through the far door to the kitchen. Jump into the small air duct against the wall and crawl through the tunnel to the next area.

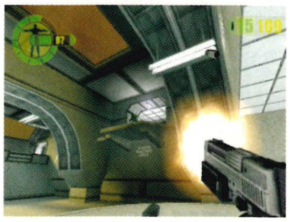
ELEVATOR TO REGISTRATION



Exit the vent, and go through the door to your right. Run through the next small room and go through the door that is next to the small smoking console. Jog through the long hall and turn right at the end to encounter a sole guard. Splatter him, and then climb up the ladder to the left to enter a door.

Unfortunately the elevators have been destroyed, and that means that you'll have to climb up the giant elevator shaft. Right when you enter the shaft, there will be a guard up to your right taking pot shots at your head, so teach him a lesson with a shotgun blast. Then, grab onto the ladder and start climbing. After you pass a large destroyed door, a guard in a doorway across from the ladder that you are climbing will shoot you at. Get onto the tiny ledge to your right and go over through the door to enter another elevator shaft. Climb up to the top, and you'll be able to see Registration to your right, but the small ledge doesn't extend there. That means that you'll have to jump across to it. Do so, take out the guards inside, and then run into the small hall to trigger the next area to load up.

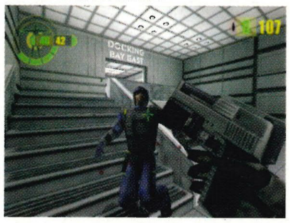
MINER REGISTRATION



On entering, you can see a small vent against the wall to your left. Crouch down and shoot the grate, then follow the small tunnel up. At the end, look down, shoot the grate, and then drop down to shoot a surprised guard. On the wall you can locate a First Aid Kit as well as an Assault Rifle. Press the button on the small console before climbing down the ladder on the opposite wall. After going down the ladder, turn left to kill one guard, and then follow the hallway as it turns to the left. There will be a guard behind some sandbags with an Assault Rifle and then another guard as the hall turns to the right.

Go through the door at the end of the hall to enter the main registration area. To the right will be the reception desk, while the left side of the room holds stairs that lead up to the second level. Shoot the guard who is coming down the stairs, and then jump over the desk to kill another guard that is hiding. Then run up the stairs to encounter an enemy coming out the left door, and then run through the right door, up a small hall (with one guard) and through another door to enter the next level.

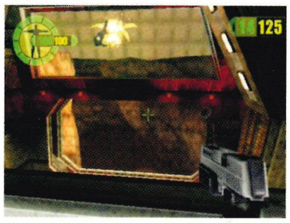
REGISTRATION LOBBY



Go through the first door, follow the hall to the right, and you'll enter a small three-way intersection. There will be two guards coming out of the right door, and as that is labelled 'Docking Bay East', that is the one that you'll want to go through first. The only problem is the machine gun docked at the top of the stairs. Hopefully you have some Rockets left, so equip the launcher and fire off a couple rockets right at the gun until it is rubble.

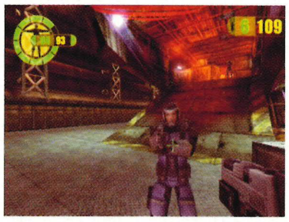
If the rockets didn't kill them, there will be two more guards behind the smoking gun. Follow the stairs to the right to enter yet another room with a set of double stairs leading to an elevator to the left. Enter the elevator, and then exit through the door opposite the one that you came in to face two guards. If you need healing, you can go through the door with the white cross, and talk to the medic inside who will heal you. Finally, run down the only exit from the other room, then follow the hall until you've reached the next level.

DOCKING BAY



Once the game is done loading, follow the hallway until you reach a passageway to your right. When you go through the small walkway over the ship in the docking bay, a cut-scene will begin that will show the miners' unsuccessful attempt at fleeing Mars. When you have control again, go through the only opening in your little walkway, turn right and kill one guard. Once he falls, follow the hall and then turn right to enter the Control Room. Run up to the console against the windows and press the button to make the giant Docking Bay doors close, and then exit the room. Once back in the hall, run to the double doors and enter the elevator. Activate the lift by pressing the button to begin your trip downward. When you reach the Lower Bay, follow the hall and exit through the double doors to enter the docking bay where you will fight two more enemies. Once they are out of the way, go through the two giant doors that are labelled 'Cargo Bay' where you'll find two more enemies waiting for you to kill them.

EXIT FROM DOCKING BAY

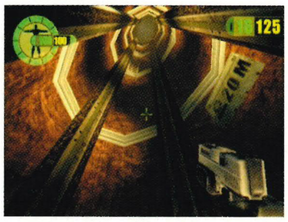


Right after you pass through the doors, you'll see a giant elevator. As it is your only option for progression, get on the lift and press the button to cause the elevator to head down. At the bottom, turn left and go through the double doors. Right on the other side, there will be one enemy to your left and two more coming out of the hold of the large craft that is parked in the bay. Inside the ship you can find some ammo, and then go through the doors on the right.

In the next hall, you'll hit one guard after going through the doors and then as the hall turns to the right there will be a cannon on the ceiling. Now, you can avoid this little annoyance by going through a long side-tracked path through the rooms on each side of this hall, but that takes way too much time as you can destroy the cannon with a couple shots from either your shotgun or assault rifle. There will be one guard past the turret, and then two more guarding the doors that you come to when the hall turns to the left. Before you go through the doors, save your game. There is going to be a very tough, rocket-flinging enemy on the other side of the door so save your progress and then equip your rocket launcher and go through the doors. When you enter the next room, you'll see a pillar in front of you and a giant robot hovering behind it. The robot will fire rockets and small arms fire at you, so use the pillar for cover as you strafe left and right. Using the Rocket Launcher, you can destroy the droid in about four or so direct hits.

Once it is done, enter the door to the right of where you came in, and climb up the ladder. Run across the catwalk to the small hall and kill the single guard. Then run over to the next catwalk and through the door on the other side. Press the button on the console, and then go through the door that opens below to clear this area.

ABANDONED MINE

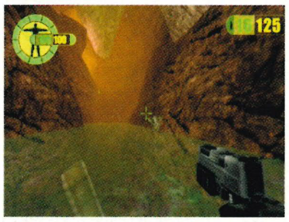


This is a very short transitional level. At the start of the area, step onto the small lift and press the button to begin your descent. Make note of the ladder against the wall, as you can use it in case things go bad on the lift. After you have dropped down quite a distance, the lift will start to become a shaky ride. Look for an opening on the wall where there will be a set of double doors, and jump over to it as soon as you have room. You'll want to do that as the lift will suddenly drop so far that it would instantly kill anyone still in it.

Press the panel on the wall to open the doors that lead to a small room with a couple of guards. Run into the right building to find a box with armor and shotgun shells, while the left shack contains ammo, health, and remote charges. The double doors against the far wall are sealed shut, so you'll have to blast your way past.

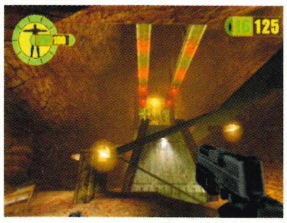
Equip either the Rocket Launcer or Remote Charges and start to blast away at the rocks to that are to your right of the doors. Climb up and through the hole that you created and run down the hall to reach the next area.

CREVASSE



When you enter this large cavern, you'll be looking into a large drop that leads to water. Make a leap of faith into the pool, but be sure to not hit the rocks on the way down, as the fall can kill you if you hit anything other than liquid. Swim through the water to the far end, where there is a ramp heading up. Run up it and then turn around so that you can see little red lights heading up another ramp. Follow those lights and wipe out three guards along the way, and then turn left to head down another tunnel, which will cause the next area to load.

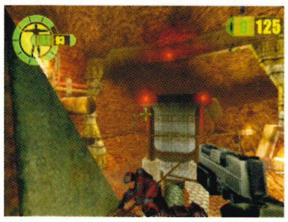
ABANDONED SMELTER



Go through the double doors and press the button to open. Walk along the rocks to a small opening to your right, which heads to the Smelter area. Run over to the small ramp. Go up the ramp and turn right. Head up the next ramp, turn right again, then left to the catwalk.

Follow that to a small opening in the wall and turn right into the hall. Follow that hall as it turns right, and you'll access the next area.

ABANDONED ORE HOPPER



Follow this hall to the end where you must turn left, and then slowly creep out onto the catwalk that is high above the ground. There will be one guard ahead and to your left using the large cylinder for cover. Pelt him with some bullets and then run quickly across the catwalk, as there will be fire from below coming at you.

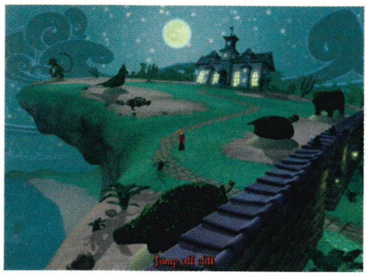
There are two guards on the ground that will be firing at you, so do just what the first guard was doing. Use the large cylinder for cover as you strafe and pick them off one by one. Once they are out of the way, turn around and jump onto the pile of rocks that the silver ore slide is connected to.

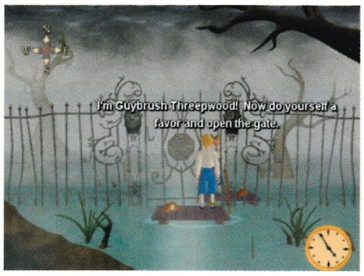
From the rocks, jump up onto the ore slide that connects to the large cylinder that you were using for over, and then jump on into the pit. Head through the small circular tunnel to end the area. Wait here for futher instructions…

**For Part Two, head back to HardCore next month.*

ESCAPE FROM MONKEY ISLAND

LucasArts' pun-heavy adventure is a sly masterpiece packed with fiendish puzzles and, well, lots of monkeys. Here's part one of a full walkthrough that should help you to get the better of both.




I'm Guybrush Threepwood! Now do yourself a favor and open the gate.

PROLOGUE & ACT ONE

Things to Do On Melee Island™ When You're Dead

PROLOGUE

Some nasty pirates have boarded Guybrush and Elaine's ship. We join our hero tied to the mast. To the right, you'll notice a lit brazier. Move over there so you are facing the coals and use the brazier. Highlight 'Look at coals' and press ◎. Guybrush will begin juggling a piece of hot coal with his feet tootsies. Turn to the left, and take the option to kick the piece of coal at the loaded cannon. The cannon will fire and sink the pirates' ship, giving Elaine and her crew the boost they need to overpower their attackers. Puzzle solved.

ACT ONE

Things To Do On Melee Island™ When You're Dead

MELEE ISLAND™

You go away for a couple of weeks and this how you're greeted on your return? It goes without saying you need to stop the guy from flinging boulders at your mansion with that catapult. Still, he's none too bright so you have a little time. Walk away from the catapult and follow the path east towards the wall. Pass through the archway and follow the wall until you are at the Melee Island™ map. Head to the harbour, on the east side of the island, and take the POPPED INNER TUBE. Return to the Melee Island™ map and make your way to the town. The first building you'll come across is the Scumm Bar. Go inside. Before talking to anyone have a quick gander at your surroundings. You'll notice that the drunken sailor has been given a balloon for his birthday! That's worth remembering. Chat with him by all means. you won't get much sense out of him, but it's fun. Now talk to the crusty sailor on the left side of the bar. He's the owner and goes by the name Ignatius Cheese.

You'll learn that an Aussie is trying to buy the bar, and that he's a master insulter. Ask him about Insult Arm Wrestling. Then ask him to join your crew. You'll need to challenge him at insult arm wrestling. This is relatively easy. Just be sure not to use any insults that your opponent has used against you.

You won, right? Thought so. Now go and talk to either of the dart players. Ask them about the number of holes in the wall and they will swear blind that they never miss a shot. Challenge them to hit the sailor's balloon. You'll shock the poor sailor and he'll pass out. Now go to his table and take the BOWL OF JERKY PRETZELS.

Head left and you will be at the Melee Island™ Town Hall. Go over and talk to the two pirates standing outside of it. Keep insisting you know them, and eventually they will break down and tell you who they are. They are Carla and Otis, two characters from the first *Monkey Island* game.

Ask them to join your crew by promising them cushy government jobs. Did you think we'd forgotten the mansion? As if. Head back there now and you will see a funny looking cactus. Use the POPPED INNER TUBE with the cactus. Walk over to the catapult and offer the lug destroying your home and offer him the pretzels. Now he's distracted, tinker with the catapult controls. This will annoy the catapult guy no end. He'll try and recalibrate the controls with the aid of the funny looking cactus. The rock he fires will come flying back at the catapult and destroy it. Well done. You've saved your home from attack.

After a conversation with your beloved Elaine and the other candidate for Governor of Melee™ Island, go into the mansion. Head right close to the desk and take the CUSHY GOVERNMENT JOB CONTRACT FORM. Move over to the table Elaine is sitting at and take the GOVERNMENT JOB CONTRACT FORM. Give both of them to Elaine to be signed. Head back to City Hall and give the forms to Otis and Carla. You now have a crew! All you're missing now is a ship. Oh, hang on a minute!

Go to the island map and head back to the harbour. Talk to the harbour mistress and inform her that you are commandeering a ship. Nice try. She'll *inform* you that you don't have the proper authority. Return to the mansion and explain the situation to Elaine. She will give you the MELEE ISLAND™ GUBERNATORIAL SYMBOL. To the harbour! Use the symbol to impress the harbour Mistress and she will take you to your ship. Your pink ship. Oh well. Time to set sail for Lucre Island™!

LUCRE ISLAND™

First thing you need to do is go and see the lawyers. They will give you a letter. Reading it, you'll see that it's from Elaine's grandfather. It seems he has some gifts for you two. Make your way to the Lucre Island™ bank. In the queue ahead of you, there's a guy from Australia by the name of Ozzie Mandrill. We'll be meeting him again later. Meanwhile you've got business to attend to. Talk to Brittany the bank teller and tell her you would like to remove some items from your safety deposit box. The Bank President will take you to the vault and give you the safety deposit chest. While you're there the bank will be robbed by you, or rather a guy who's calling himself Guybrush. This calls for action.

First off, pick up all the items in the vault-the OLD SWORD, the SMALL SEA SPONGE, the MEDIUM SEA SPONGE, the LARGE SEA SPONGE, and the HANDKERCHIEF. Look in the safety deposit box and take the MUSIC BOX and the BOTTLE OF FINE GROG as well. Walk to the bank vault door and use the OLD SWORD on the bottom hinge. Then use the now BROKEN SWORD with the crack that is now in the door. This will widen it. Use the SMALL SEA SPONGE with the crack. Now pour the BOTTLE OF FINE GROG on the SMALL SEA SPONGE. Repeat this for the MEDIUM & LARGE SEA SPONGES. Et voila! The door will come right off the hinges, but you're not out of the woods yet. Inspector Canard believes you're the thief so you're put under 'island arrest'.

If you want to leave you're going to have to find the guilty party, prove they were at the bank and find the booty they pinched.

TO CATCH A THIEF

Before you leave the jail pick up the CHICKEN GREASE near the iron maiden. Now wander over to the perfume stand 'Scents and Sensibilities' and pick up the COLOGNE. Walk just to the left of the stand and you'll find an EMPTY SPRITZER BOTTLE. Pick it up. Done that? Go to the House of Sticks.

Watch the short cut scene showing Ozzie Mandrill buying a replacement stick. Walk over to where he was and pick up the WOOD SHAVINGS. Head back towards the Hall of Justice. While you are here, use the EMPTY SPRITZER BOTTLE at the fountain to fill it up. The EMPTY SPRITZER BOTTLE is now called the HOME-MADE PERFUME. Walk to the right and you will find the Bait Shop. Duck! No, down there. Pick up the quacker pronto. Now go into the Bait Shop and talk to the shop owner about the noseless pirate thief to learn about his whereabouts. Use the HOME-MADE PERFUME on the free bait. Leave the shop and head to the Lucre Island™ map. Head to the Mystes O' Tyme and use the HOME-MADE PERFUME on the puddle.

Return to the map and take the path to the foreboding mansion. Near the fountain is the FLOWER. It's hard to see but it is there. Pick it then combine it with the WOOD SHAVINGS and the HOME-MADE PERFUME. Go back to the town and head left to enter the area near the Bank. Go to the manhole cover and use the BROKEN SWORD there. Pick up the MANHOLE COVER.

Go left from here and you'll find yourself by the Palace of Prostheses. Enter and chat with Dave, then squirt him with the HOME-MADE PERFUME. He will tell you the real name of Pegnose Pete (this changes with every game). Dave's on a roll so he'll also let you know he has directions to get to his house. All you need to do is master the filing controls.

Each symbol is corresponds to a portion of the alphabet as explained below:

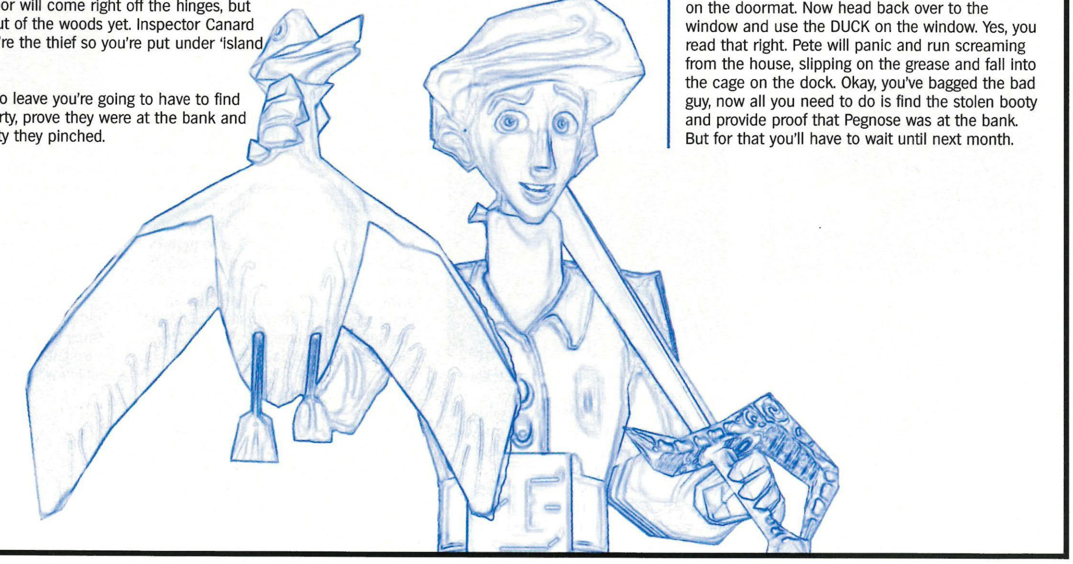
Rabbit: A to D
Palm Tree: E to H
Pumpkin: I to M
Monkey: N to S
Banana: T to Z

For example, if Pegnose Pete's real name is Theodore J Wingnut the order of the symbols would be Banana, Pumpkin, Banana. Simple really. When you have the correct symbols for the name you've been given, press the button and you will retrieve Pegnose Pete's file with the directions through the Mystes O' Tyme. You can take the file with you but it's easier to write down the directions. Again, they will be different with each game. But before you head to the Mystes of Tyme, there's something else you need to do.

Walk down to the docks and you'll see two pirates playing chess. If you talk to the fat pirate, you will find out the thin one has a crush on Brittany who's now an ex-bank teller. Wait until the fat pirate picks up a chess piece and then distract him with a well placed phrase (you'll know which one to choose). The portly pirate will then get ratty with skinny one. When the skinny one picks a chess piece up, use the phrase mentioning Brittany. Shit-stirring accomplished, the pirates will start fighting. Take advantage of the mayhem to steal the CLOCK. Head towards the Mystes 'O Tyme.

Pay attention during the next section, because it's a mite convoluted. Place the CLOCK on the raft. Now use the raft. With a bit of luck you'll see a clock face in the lower left hand corner of the screen. Match the time on the clock to the directions you wrote down and head in the corresponding direction. Do this right and you'll end up at a gate. And yes, that is another Guybrush you can see. (You are the one closest to you). Make a note of everything Guybrush says to you and the order of the items he gives you. This part, like the name and the directions is different each game. Now continue following the directions. Before long you'll run into yourself again but this time you'll be the one furthest away. By the way, it's probably worth saving your progress here. Here's where you trot out the information you noted from the previous encounter with yourself. Mess up and you'll go back to the beginning of the swamp. But you got it right, right? Good. Keep following the directions until you get to Pegnose Pete's.

As you approach his house, you'll overhear Pete and Ozzie Mandrill talking about a plan. Now, remember the TIN OF CHICKEN GREASE? Spread it on the doormat. Now head back over to the window and use the DUCK on the window. Yes, you read that right. Pete will panic and run screaming from the house, slipping on the grease and fall into the cage on the dock. Okay, you've bagged the bad guy, now all you need to do is find the stolen booty and provide proof that Pegnose was at the bank. But for that you'll have to wait until next month.



ARMY MEN: AIR ATTACK – BLADE'S REVENGE

Level codes

Enter the corresponding code listed below to the level that you wish to go to.

Level 2	↑,⊗,△,→,←,⊡,◎,⊗
Level 3	△,◎,↓,←,⊡,⊡,↑,↑
Level 4	⊗,→,←,⊗,◎,⊡,⊡,△
Level 5	↓,↓,◎,⊡,◎,⊡,→,⊗
Level 6	△,⊗,↑,←,→,←,◎,△
Level 7	←,⊡,→,↓,◎,⊗,⊗,→
Level 8	△,→,⊡,⊡,◎,↓,↓,⊗
Level 9	↑,⊗,⊡,←,→,◎,←,←
Level 10	△,↑,◎,⊗,⊡,↓,↓,↓
Level 11	◎,◎,↑,←,→,⊗,△,⊡
Level 12	→,↑,⊗,→,◎,⊡,△,◎
Level 13	←,←,△,◎,⊗,⊗,↓,→
Level 14	⊡,→,◎,↑,↓,⊡,↓,⊗
Level 15	←,→,◎,⊗,⊡,↓,↓,◎
Level 16	△,◎,⊗,→,→,◎,⊡,↓
Level 17	⊡,↑,↑,→,←,⊡,↓,⊗
Level 18	◎,⊗,→,△,⊡,↑,⊗,⊗
Level 19	↓,→,⊗,⊡,→,↑,◎,◎
Level 20	↑,⊗,◎,↑,←,⊡,◎,⊗

SKY ODYSSEY

All aircraft:
To unlock every craft in the game, including the mental-as-anything UFOs, go to the aircraft selection screen and press ⊡,◎, L1,R2 and SELECT.

All missions:
To make every mission become instantly available, go to the mission screen and press SELECT,⊗, △,R1,R2 + L2.

ONIMUSHA: WARLORDS

Extra costumes:
Successfully complete the game with at least ten Flourites and save your data. Then start a new game and a new option will become available called 'Samanosuke Normal/Special'. Choose 'Special' and you will play through the game with the main hero clad in a rather amusing panda costume. When in this guise, press the L2 button to open and close his comedy panda head! A new costume is also available for Kaede, but you will have to finish the game with an 'S' ranking to unlock it.

Special trailer:
Successfully complete the game and save your data. When you choose to start a new game, a new 'Special Report' option will appear that allows you to view a very short trailer for the forthcoming sequel.

Oni Spirits:
Successfully complete the game with all 20 Flourites and save your data. A new sub-game called Oni Spirits will now be unlocked in which you must battle your way through 12 levels of timed hack and slash mayhem. If, by some miracle, you actually complete this mini-game, you'll be rewarded by being able to play the regular game with the superb Bishamon sword, unlimited bow and matchlock ammo, 99 Soul Absorbers and automatic magic regeneration.

FUR FIGHTERS

Secret Flea area:
In the Lower East Quack level, go past the section where you hitch a ride on the subway train and proceed along until you see a brown fence with a little hole in the lower left side. Once there, turn left to find a Chang transport. Once you are Chang, go though the hole in the fence, and on to the boxes beyond. When you get to these boxes, Chang will start scratching himself and you will then be transported onto his back as a flea with a heavy-duty machine-gun.

STAR WARS: SUPER BOMBAD RACING

Enter the following codes at the main menu screen. If they have worked, a message will appear informing you. Repeat the same code to disable its effects if needed.

Effect	Code
Unlock Boba Fett	⊡,◎,△,◎,⊡
Unlock Tank	◎,⊡,◎,⊡
Unlock Grrl Power Queen Amidala	↓,SELECT,↑,SELECT,←,→,SELECT
Unlock Kaadu racers	L1,R1,L2,R2
Unlock Shaak racers	↑,→,↓,←,SELECT
Unlock Space Freighter arena	L1,R1,SELECT,◎
Infinite boost	L1,R2,L1,R2,⊡,SELECT
Unlock Arena Battle tracks	↑,↑,↓,↓,←,→,←
Death Star mode	R1,R1,R1,R1,↑,←
Super Honk	◎,◎,◎,◎,L2,SELECT
Race backwards	L2,L2,L2,L2,◎,SELECT
Fast and small racers	L1,L1,L1,L1,R2,⊡
Spinning mode	↑,←,↓,→,←,↑,↓
Slippery mode	←,→,⊡,◎,L1,L2
German language	SELECT,SELECT,SELECT,L1
Spanish language	SELECT,SELECT,SELECT,R1
French language	SELECT,SELECT,SELECT,R2
Italian language	SELECT,SELECT,SELECT,L2
English language	SELECT,SELECT,SELECT,◎
Jawa language	SELECT,SELECT,SELECT,⊡
Droid language	SELECT,SELECT,SELECT,↑

04'07"36
LAP 3/3
Lap 1: 01'35"87
2: 01'25"03
1ST

ZONE OF THE ENDERS

Full ammo and health:
After taking a bit of a savage beating, pause the game and press L1,L1,L2,L2,L1,R1,L1,R1,R2,R1. If the code has worked, you'll hear a noise and your health and ammo will be automatically replenished.

Unlock Versus mode:
At the title screen (before pressing START), press ◎,⊗,→,←,→,←,↓,↓, ↑,↑. If the code has worked you'll hear a sound. Now press START and a new Versus option will have appeared on the main menu. Choosing any mech from the main game, you can now go at it against a human or CPU opponent in a specially-built arena.

CRAZY TAXI

Unlock Crazy Bike:
On the Character Select screen, hold L1 + R1, then release L1, then R1. Hold L1 + R1 again and then release them both together. Finally, press ⊗ and you should hear the sound of a bicycle bell. Now when you start the game, your character will be riding around on a bike instead of driving a taxi. The passengers jump in the back.

Unlock Expert mode:
On the main menu, press and hold L1 + R1 + START. Keep them held down until the Character Select screen appears and then press ⊗ to start a game. When the game starts, you will see 'Expert' in the bottom left-hand corner and there will be no destination or arrow indicators.

Unlock Another day:
On the Character Select screen, press R1 and then release it. Then hold R1 and press ⊗. When the game starts, you will see 'Another Day' in the bottom left-hand corner and the layout will be mixed up, much to your undoubted confusion.

Alternate display:
Start a game in Arcade or Original mode and then hold down L1 + R1 on controller two. Keeping them held, press ◎ to switch to an in-car view, or △ to switch to a rather confusing pan-cam.

51
game time
TOTAL EARNED
$ 0.00
Cable car stop TOP
461m
TAXI

FORMULA ONE 2001
OFFICIALLY LICENSED PRODUCT

SPECIAL

Q&A

Since its release, we've had a number of emails and letters from gamers with problems and queries regarding *Formula One 2001*. With clarification in mind, we approached developer Studio Liverpool for answers. Thanks to everyone who wrote in and to Studio Liverpool for their time.

1. SAVING PLACE?

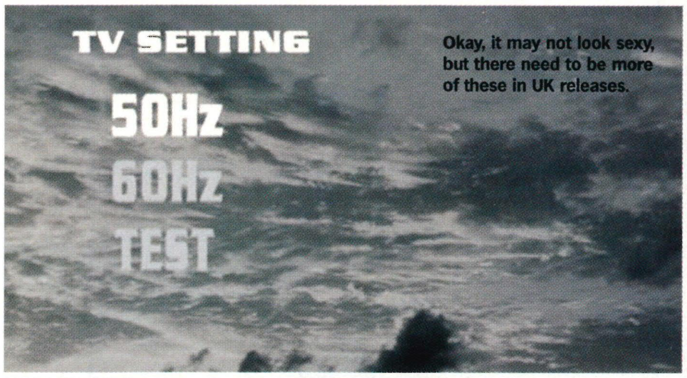
What happened to the 'any-time save' function? It was promised in all preview code press releases. So why isn't it in the finished game?

This function was mentioned in the original press release because SCEE had intended including this feature. Since that time it was decided they couldn't offer this particular function. To be fair, it hasn't been mentioned in any press communications in the last six months nor was it included in the packaging. You can, however, save between any session (practice, qualifying, warm-up) or after a race.

2. RAINING CHAMPION

Where is the real-time weather? I'm yet to see it working during a race?

You need to choose 'variable weather' and play a full Grand Prix to really appreciate it. If you play a 10% race, that's probably about nine minutes of real time! So weather patterns do not often change radically in that time frame.



Okay, it may not look sexy, but there need to be more of these in UK releases.

YOU WHAT?

***OPS2*'s finger of 'brain confidence' thrust into the leaking dyke of intellectual integrity. This month, the question is: What are 50Hz and 60Hz options?**

PS2 games developed in and for Japanese and American markets are done so with the domestic TV broadcast standard (NTSC) in mind. NTSC compatible TVs have a vertical resolution of 525 lines and a refresh rate of 60Hz. That means that the display is updated 60 times per second. In Europe, the broadcast standard is PAL. Our TV screens have a slower frequency at 50Hz, but conversely a higher vertical resolution of 625 lines. PAL also boasts stronger colour stability. When games developed in NTSC territories are converted for PAL markets, they are sometimes done so with minimum expenditure. The results of this are twofold. Black borders due to a 525 line NTSC image running on a 'taller' 625 line PAL display, and occasional slow-down thanks to the 50Hz display trying to process ten extra frames of action per second. Thankfully, more and more TVs sold in the UK are NTSC friendly and, as a result, can take advantage of 60Hz options when developers include them in PAL releases. However, as yet, not all developers give PAL gamers that choice. We're on their case.

3. RE-RE-WIND...

I was looking forward to the rewind/fast-forward replay options. Where did they go?

This was, unfortunately, incorrectly listed on the packaging. It was SCEE's intention to include this but, in the end, it just wasn't possible. Again, the problem arose because the packaging was completed prior to the code being finished. SCEE are now reprinting it and have stated they are sorry if people are disappointed by the omission of the feature, but hope it doesn't detract from their enjoyment of the game as a whole.

4. PIT OF DESPAIR

Other cars never seem to pit mid-race. Is there any reason for this?

It's in there! Again, you probably need to drive a whole Grand Prix to see it, but it does happen. To prove the point, switch 'Damage On' and cause a pile up. The cars will pit to repair damage.

5. PLAY IT AGAIN

I was looking forward to full race replays of my victories, but instead I only ever get three-quarters of a lap. What gives?

The Dual Shock 2's analogue controller input requires far more memory than the digital, as each input has variables between 1 and 256 and not a simple on/off as is the case with digital. As a result, the development team had to limit the amount of replay they could show. Instead of only showing the first ten laps of the whole race, it was decided to go for the instant replay option.

6. GRID GRIPE

In '10% races' qualifying is also limited to 10% and therefore not all the cars put out times and you end up having back markers near the front of the grid. How come?

The qualifying times are not randomised, they are actually driven and achieved by the AI system. The times you see are the actual times of the car going around. If the time is reduced, not all the cars get to go out and so occasionally backmarkers do tend to work their way to the middle or even the front of the grid. Remember that 10% of the qualifying is equal to six minutes. If there really were only six minutes to qualify, you'd get some strange results.

7. TIMES THEY ARE A CHANGIN'

After qualifying and just before the race, there are no times shown as Murray makes his grid commentary. What happened?

The times are displayed – they're on the qualifying results screen.

8. START STOPPING...

I have to play at 100% race length in order for the other cars to make pit stops. The other cars seem not to pit at 10%, 25% or 50% race lengths. Why is that?

They do pit but you need to have tyre wear/fuel usage turned on.

9. WEAR AND TEAR

The tyres never seem to wear out at full race length. How come?

Tyre wear is present in the game and does have an effect. However you need to be in Pro mode to get a real feel for them wearing down.

10. PIT STOP WING DING

When you damage your wings and come into the pits, you are unable to change your tyres, but can only refuel. Can you explain?

The developer sees this as a gameplay issue. If you completely damage your front wing in a real GP, you would be out of the race and they felt this too harsh for a PlayStation 2 game. And since it is extremely rare that your regular tyre stop would coincide with coming in to replace a damaged wing, they were left separate. You do travel faster with no wing though which enables you to make any time back if you so desire.

11. WET, WET, WET

You cannot choose intermediate tyres during car setup, but only wets. You can, however, choose intermediates during a race. Why is that?

This is another gameplay issue. The developer had to balance out playability with real life and some things did get altered as a result. The races either start as wet or dry and so it was decided that the choice of wet or dry tyres was sufficient to reflect this.

12. READY, STEADY, SLOW?

Why is there big slow-down on some straights, with no other cars on screen?

This does happen on rare occasions and the developer has tried extensively to minimise this. It can happen on really long straights (especially if there is a lot of peripheral detail present). However, this is extremely rare and lasts between half a second to one second maximum.

13. SQUASHING BUGS

Are there plans to re-release the game with the bugs/omissions addressed?

The team are hard at work on the next version. All issues and feedback is gladly received to help them to make next year's game even better. To be honest, the majority of issues highlighted are not bugs – they are gameplay issues. Where the team have taken the decision that to incorporate a certain feature would detract from the challenge and experience of a Formula One simulation. Player input will help the team focus on areas that can be improved in the team's next F1 game.

14. TRIAL AND ERROR

There are no intermediate track times in practice or qualifying, so how do I know how well my qualifying lap is going compared to the current leader for each section of the track, and where I can improve?

Simply put, this is an element that will be addressed in the remastered PAL version and in the currently-in-development F1 2002.

15. MURRAY TONGUE TIED?

There is not much commentary during the race and qualifying and none during the practice sessions. In *F1 '97* Murray Walker would tell you whether your intermediate times were getting better, and in a race, whether you were catching the car ahead. In this game, you often find yourself driving in silence. Why is this?

Some of driver line-ups for 2001 (like Raikkonen, Bernoldi or Marques) were confirmed too late to get in the game, so the commentary is not as comprehensive as SCEE would have liked.

16. CLOCK WATCHER

Where are the official TAG Heuer/Siemens indicators at the bottom of the screen to let you know the leading top six cars and the timer splits between them?

In order to keep all camera view HUD layouts the same, these were not used in normal racing modes but are present in Spectator mode. Although an F1 driver doesn't have this information immediately to hand, you do get to see the difference to the car in front and behind elsewhere on the HUD.

17. RULES OF THE ROAD

Why do cars on their qualifying out/in laps never seem to move out of my way when I'm on my qualifying lap?

They do move out of your way providing that track position and circumstances allow it. They actually perform in or out laps as well.

18. FAILURE, FAILURE

I have played at least 150 hours plus on the game and have not yet had a mechanical failure or seen any other car fail. Why is this?

In order for failures not to interfere with the enjoyment of playing the game, a very fine balance had to be struck between being realistic and becoming frustrating.

19. NO COMMENT

Commentators Martin and Murray never mention Tarso Marques' name even when you use him. In the qualifying grid run down his name is mysteriously missed out. Why?

Minardi didn't announce their driver line-up until the Australian GP, which unfortunately happened to be after work on the game had been finished.

20. LAPS OF LUXURY

When you choose to use 20 laps of fuel, you can actually get between 35-40 laps out of it! Is there any reason for this?

The fuel load you select is an approximation, rather than an exact indicator of how many laps you can do.

21. SPEED TWEAK

Sometimes the analogue throttle causes the acceleration to get stuck, when using the ⊗ button. You have to pause the game, turn the analogue control into a ◎ and then it's okay. What's happening there?

This sounds like it may be a problem with your pad, not a problem with the game itself. F1 2001 was extensively tested for functionality with all supported official SCEE peripherals and no other problems were found or have been reported since release.

22. SLIP SLIDING AWAY...

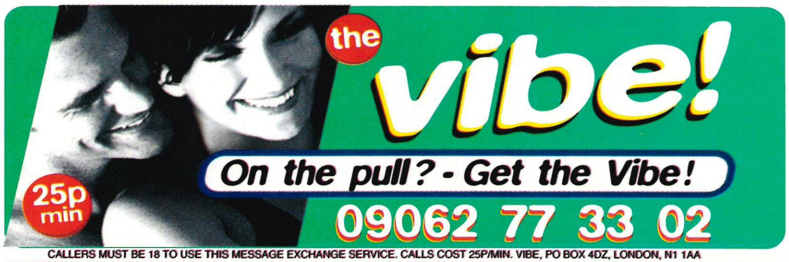
I'm finding it just too difficult to drive in the rain on Pro level. While all the other cars appear to have amazing speed around corners in the wet, I can't stay on the track. Why is this?

Pro level is indeed extremely difficult. But the AI dictates that computer-controlled cars all suffer from the same disadvantages as you. However, the AI programming also enables them to drive almost perfectly (as a real F1 driver would) so practice is the key here. ☐

BIG UPS

Thanks to all the following readers who contacted us on *F1 2001*. If we've omitted your name for some reason, we hope that your questions have been answered. If you have any queries on *F1 2001* or any other game, please get in touch.

Greg McCallum
S Blackledge
Tom Routledge
Steven Graham
Steve Ward-Davies
Ian Reeves
Brian Hartford
Andrew Brooks
D Heskey
Ray Dewhurst
Conner Shipman
Paul Thompson
Jez Frank
Chris Lane



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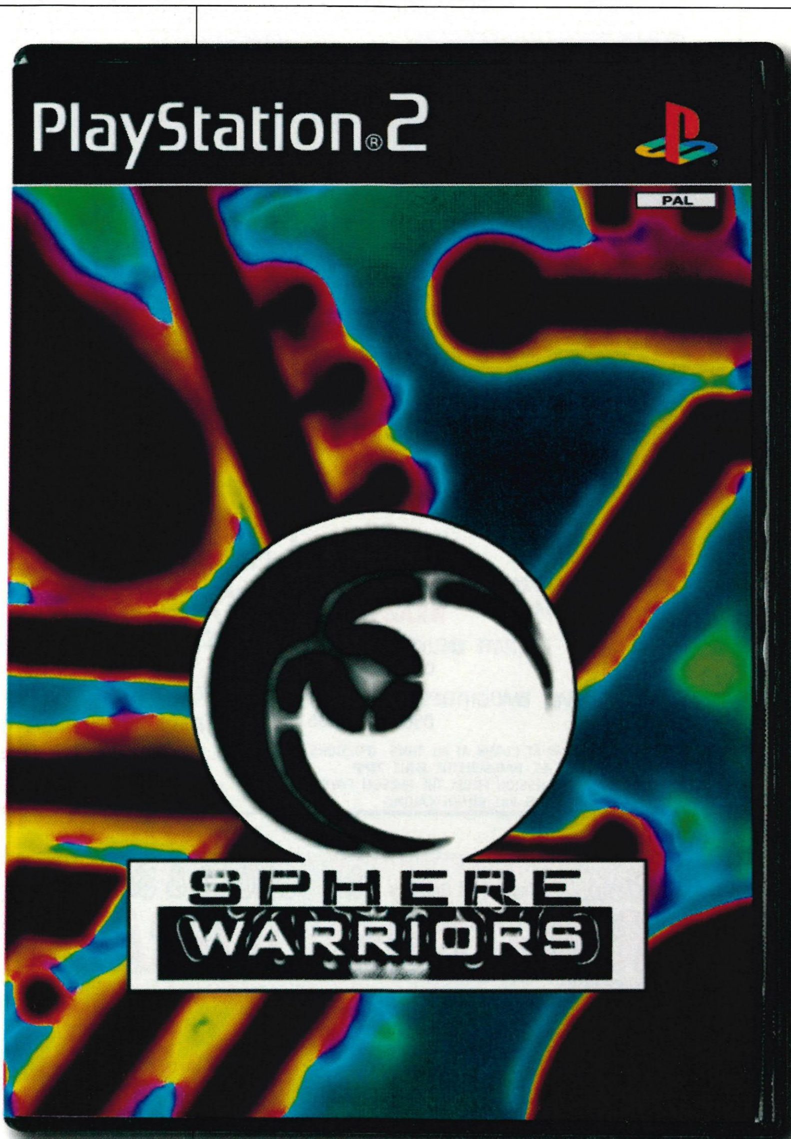
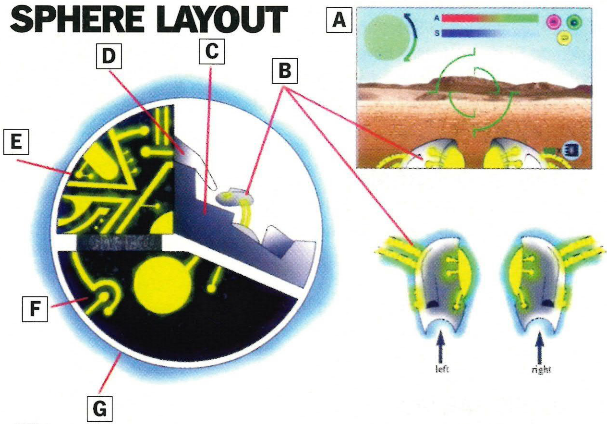
ENDGAME

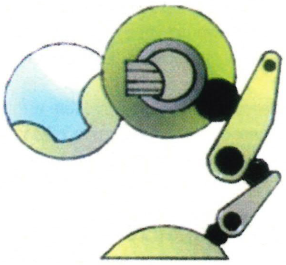
Opinion/gossip/lists/columns/truths/lies/odds/sods/and some stuff you write



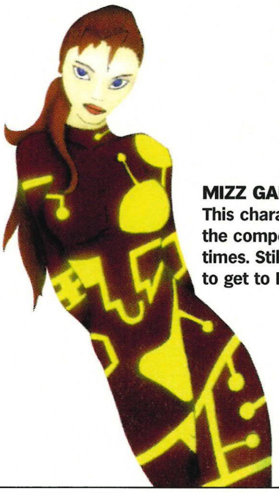
SPHERE LAYOUT



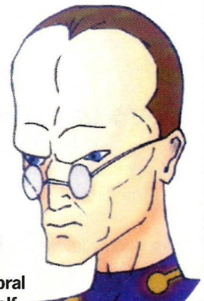
KEY
A. First-person view
B. Controls
C. Pilot's chair
D. Safety harness
E. Main computer system controlling all vehicle functions
F. Power generator
G. Sphere shield



RUNNER
Mizz Galaxy's craft. Special weapon: The Raptor leap.



MIZZ GALAXY
This character has won the competition six times. Still, not enough to get to Paradise.



BRAINS
Desperate to get to Paradise to meet more cerebral people like himself.

Designer Genes

This month, *Running Man* meets *Gladiator* with metal fighting ships in *Sphere Warriors*. Battle your way to Paradise or face the wrath of a world gone to Hell...

WRITE TO:

Designer Genes, *Official PlayStation 2 Magazine*, Future Publishing, 30 Monmouth Street, Bath BA1 2BW. Or email us at **PS2@futurenet.co.uk**. Send us a description of your game idea and try to accompany it with a few sketches or drawings to bring your words to life. If we like your idea we'll send you an *OPS2* T-shirt and a signed print of the box art designed by lovely art lady, Niki.

#11: SPHERE WARRIORS/DESIGNED BY: PAUL SIMPSON, STOKE ON TRENT

"*Sphere Warriors* is a fast-action 3D arcade fighting game set in the future long after a great war. Suffering from over-population, spiralling crime rates and lack of places to live, the world has turned into a living hell. The only solace is an island called Paradise, the single part of the planet untouched by war. For a considerable sum a place on Paradise can be guaranteed but only the rich can afford such a luxury.

"A man only known as The Doctor owns this land and knows that soon the ever-growing populous will reach the door of his paradise and break down its walls to develop it as another great city complex.

"The Doctor has to come up with a way of stopping this from happening. His answer? The New World Games. In these games, old war machines called Spheres, a series of vehicles fitted with detachable cockpits, are used for a gladiator sport to entertain the poor masses. These battles offer the contestants the chance to fight for the ultimate prize – a life of luxury on The Doctor's island. The losers are then simply deleted from the population problem.

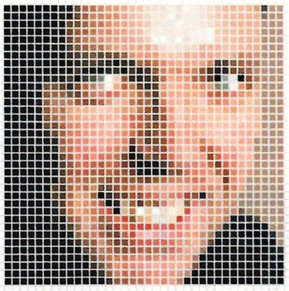
"*Sphere Warriors* will feature ten arenas, ten unique 'sphere' vehicles, different game modes and a weapon shop where new weapons can be bought with points gained in the competitions. Levels will be themed from city ruins, mountains and islands each with unique obstacles and weather conditions. Further depth is added by vehicle drivers having their own background and motivation for entering the games."

THE EXPERT'S OPINION

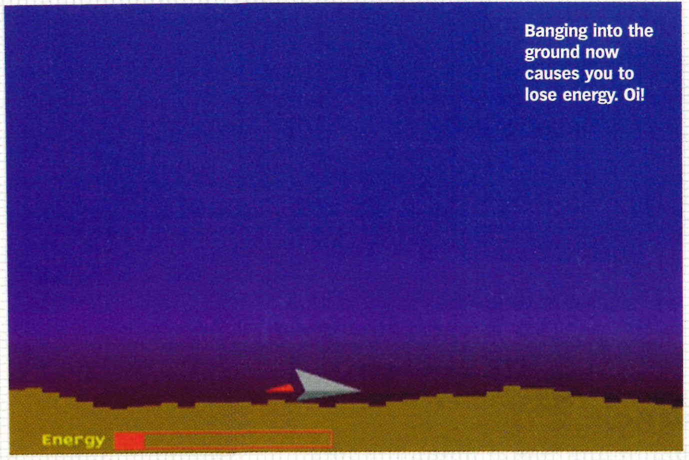
CHARLES CECIL
MD of developer Revolution, currently working on *Good Cop Bad Cop*.

I am not so sure about the morality of this story. When I started reading it I thought that the story was going to be about the masses rising to overthrow the Dr and finding that it was he that had caused the living hell outside Paradise. But nevertheless, the goal of living in Paradise sounds like a compelling reason to compete fiercely. The technology of this game needs to be red hot. The environments must be visually spectacular with amazing special effects. At this stage it is hard to visualize the gameplay itself. Some great ideas, but this one is hard to call this early!

Back to Basic



***OPS2*'s Jamie Sefton shows you how to make your own Yabasic games.**



Banging into the ground now causes you to lose energy. Oi!

#3: COLLISION DETECTION

WELCOME TO THE third part in a continuing series that'll be showing off the power of Yabasic – the game-making utility generously provided on the free demo CD that comes with your PlayStation 2. Every month we'll be providing new bits of code that will eventually build up into an enjoyable mini-game.

If you've been following this column for the last two issues, you should now have a program that displays a side-scrolling mountain range and player-controllable spaceship. The next step is to add some collision detection code to sense if the player's craft has touched the scrolling mountain range. Proper collision detection code is time-consuming – we'd have to test for absolutely any intersections between the triangles of the player's craft, and the rectangles of the adjacent mountain range. Instead, we've taken a nifty short-cut. To detect if the craft has touched the range, we consider only a single point within the craft (plx+30, ply-12) and question whether that point has dipped below the single mountain range segment directly beneath it.

Finally, we've added an energy bar. As you scrape along the mountain, the craft's energy will decrease, changing colour to indicate your health. When it reaches zero, it's game over – for now. NOTE: Getting hold of a USB-compatible keyboard will make entering all this code a lot less time-consuming!

THIS MONTH'S CODE

To the existing program, add the following at line 10, in-between 'NEXT' and 'LABEL framestart'.

```
energy = 100
```

Now add this section of code between the 'Player Control' and 'End of Frame' sections (line 54).

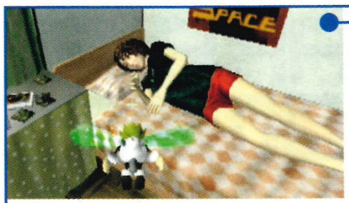
```
REM — Energy Bar —
IF energy ‹= 0 THEN END ENDIF
SETRGB 1,255,255,0
TEXT 30,500,"Energy"
IF (energy › 70) THEN SETRGB 1,0,255,0 ENDIF
IF (energy ‹ 20) THEN SETRGB 1,255,0,0 ENDIF
FILL RECTANGLE 100,490 to 100+(energy*2),506
RECTANGLE 100,490 to 300,506

REM — Background Collision Detection —
IF (ply+10) › mountain((plx+30)/16) THEN
ply = ply - 12
energy = energy - 1
ENDIF
```

**Thanks to Mike Dean at SCEE for his Yabasic skills.*

OPS2ometer

What's hot, what's not, what's out there..

FEVER



The **plasma-hoovering**, ever-so **slightly pervy** delights of ***Mosquito***. Sucking rhesus positive from a sleeping maiden's thigh? If I must. Tapping gore from her balding father's comb-over? Erm, your go.

***Deus Ex* coming to PS2**. You've gone very quiet, Mr Snake. Cat got your tongue?

Our new monthly feature, **What if...?** Do you want to see the future your way? Send in your embryonic brain sparks and we'll run with them like a dingo with a carelessly-placed infant.

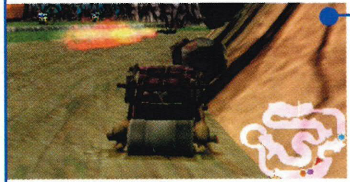
Ploughing through ***Gran Turismo 3***'s GT mode. Yes we know it's been out for a month, but it's too damn good!

Fitz's trip to a **wrestling match** during his jolly to Japan to cover *WWF SmackDown! 'Just Bring It!'* Horrified pacifist to **blood baying canvas otaku** in three hours flat.

CHILL

The fact that we're writing this now and there's a ***Tekken 4*** machine sat somewhere in Namco's London HQ! Send us!

Sefton's decision to wear the **Eye Trek** way beyond the manufacturer's recommended time limit while playing *Red Faction*. Jamie, it's only a game. Put… the… chair… down.

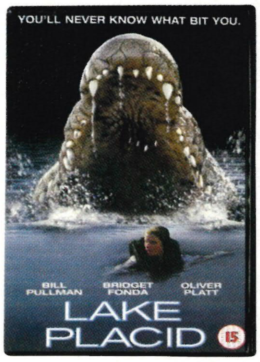


Whoever greenlighted a kart racer tie-in to a lame, year-old ***Flintstones*** sequel that no bugger saw in the first place. And then made it handle like a stale **Diplodocus turd.**

Fitz's gift of **candy from Japan** that turned out to be pickled root **vegetable chunks**. We ask for *PaRappa* toys, we get evil…

The continuing **domino-like collapse of British sports** the world over. From tennis through rugby to golf to cricket. Now, if they'd only make ***Pro Evolution Soccer*** an Olympic sport…

Our import copy of ***Final Fantasy X.*** Yes, that's right. One of the most awe-inspiring games we've ever seen – and it's all in Japanese. Like Chinese water torture.



LAKE PLACID COMPETITION

Win a copy of *Lake Placid* on DVD plus a VideoLogic DigiTheatre DTS surround sound home cinema system!

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DIGITHEATRE DTS
VideoLogic

TO CELEBRATE THE retail release of the reptilian blockbuster *Lake Placid* on DVD, *OPS2* has teamed with 20th Century Fox Home Entertainment and VideoLogic to offer one lucky reader the chance to win a copy of the DVD along with a VideoLogic DigiTheatre DTS, a hi-fi quality 5.1 surround sound system worth £400. This superb home entertainment extravaganza will bring the excitement of the cinema into your living room and *Lake Placid* is the ideal film to show off the awesome audio qualities of VideoLogic's Dolby Digital 5.1 system. Just imagine Bill Pullman and Bridget Fonda tentatively traversing the surface of the titular lake, in search of the beast that lurks in its deceptively tranquil depths. And then imagine the howls of terror as a sodding great crocodile rears its ugly head and tries to bite their faces off. Ace. This experience could be yours if you can answer the following question:

IN WHICH EASTERLY AMERICAN STATE IS THE REAL LAKE PLACID?

TIEBREAKER: IN LESS THAN 25 WORDS, WHY DOES YOUR PS2 NEED A HOME CINEMA SYSTEM?

Write your answer on a postcard and send your entries to ***Lake Placid* Competition, *Official PlayStation 2 Magazine*, Future Publishing, 30 Monmouth Street, Bath BA1 2BW**. You can email us with the answer at **PS2@futurenet.co.uk** – remember to put '*Lake Placid* Competition' in the subject line and include your name, address and phone number.

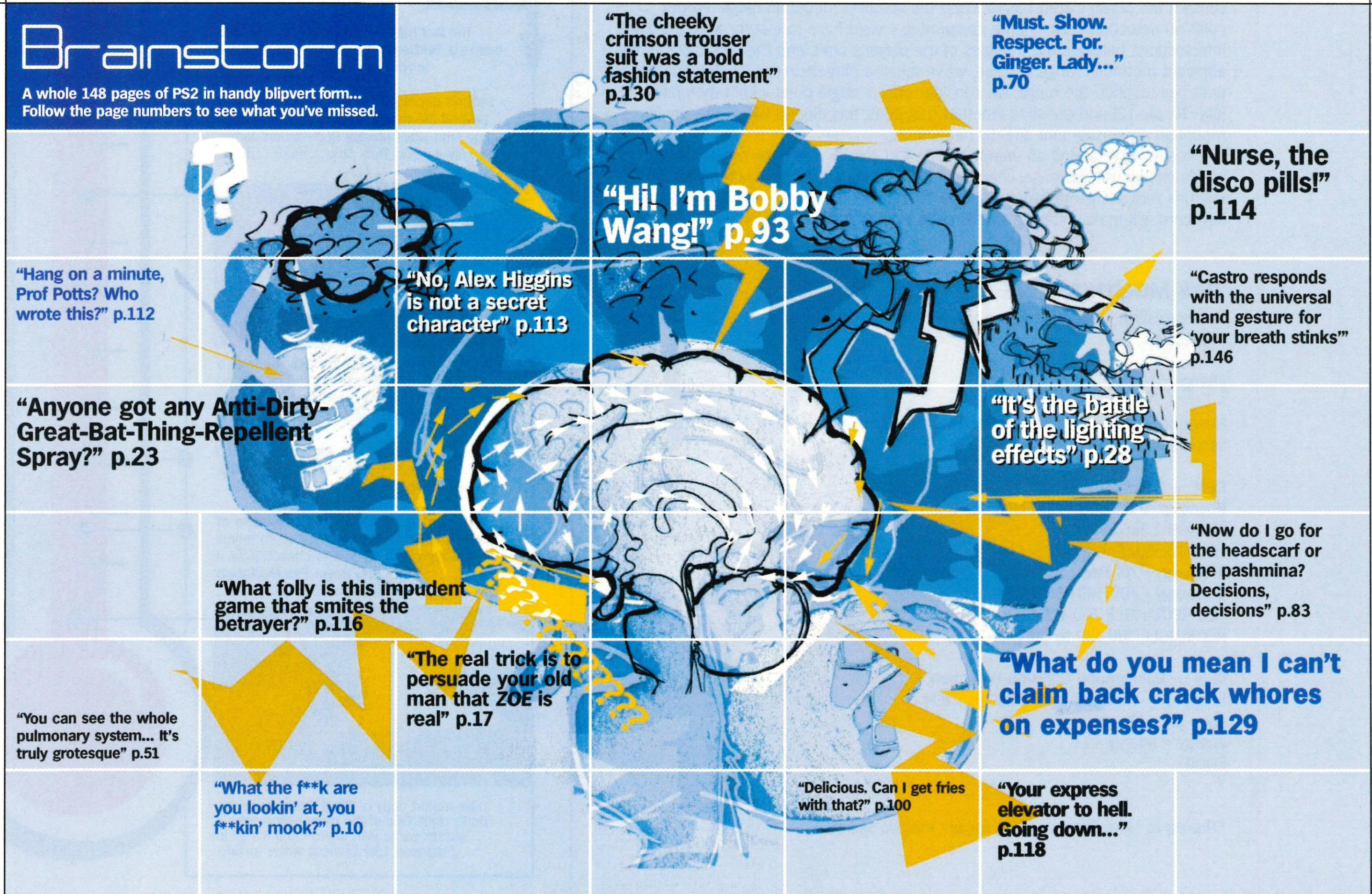
**Big thanks to VideoLogic. To purchase their lovely products, phone 01923 277488 for stockists.*

Competition Rules
No purchase necessary. No correspondence will be entered into. No employees of Future Publishing, VideoLogic, 20th Century Fox Home Entertainment or any affiliated company may enter. No cash alternative is offered to these prizes. Closing date is 11th September 2001. If any prize becomes unavailable, Future Publishing, VideoLogic and 20th Century Fox Home Entertainment reserve the right to replace it with another of equal value. Multiple entries will be disregarded. The Editor's decision is final. All normal competition rules apply.

***Pitch Black* Competition Winners**
Our lucky winner is Jason Hughes from Dundee, who wins the Panasonic portable DVD player and copy of *Pitch Black*. The following runners-up win a copy of *Pitch Black* on DVD: Nick Lynch, Bucks; Trevor Purden, Jersey; P Walter, Ramsgate; Adam Hartup, Beds; Simon Rolton, London; Ray Brown, Poole; Darren Pulman, Yate; Corinne Lewis, Herts; Michael Brooks, Milton Keynes.

Brainstorm

A whole 148 pages of PS2 in handy blipvert form... Follow the page numbers to see what you've missed.



"The cheeky crimson trouser suit was a bold fashion statement" p.130

"Must. Show. Respect. For. Ginger. Lady..." p.70

"Nurse, the disco pills!" p.114

"Hi! I'm Bobby Wang!" p.93

"Hang on a minute, Prof Potts? Who wrote this?" p.112

"No, Alex Higgins is not a secret character" p.113

"Castro responds with the universal hand gesture for 'your breath stinks'" p.146

"Anyone got any Anti-Dirty-Great-Bat-Thing-Repellent Spray?" p.23

"It's the battle of the lighting effects" p.28

"Now do I go for the headscarf or the pashmina? Decisions, decisions" p.83

"What folly is this impudent game that smites the betrayer?" p.116

"The real trick is to persuade your old man that *ZOE* is real" p.17

"What do you mean I can't claim back crack whores on expenses?" p.129

"You can see the whole pulmonary system... It's truly grotesque" p.51

"What the f**k are you lookin' at, you f**kin' mook?" p.10

"Delicious. Can I get fries with that?" p.100

"Your express elevator to hell. Going down..." p.118

ILLUSTRATION: MR JAGO

The Quiz

Perfect to attempt on lazy summer afternoons, booze drink in one hand, pen in the other. It's the *OPS2* Quiz! Game on...

3DON'T

Name the PS2 games by developer 3DO.

1. Collect pieces of a map to locate the DragonBone staff...
2. Mr X creates a genetically enhanced super soldier...
3. Alleron stands accused of witchcraft...
4. Televised gladiatorial battles are fought in wasted landmarks around the world with customised vehicles...
5. Get busy with a green plastic chopper...

DID THEY REALLY SAY THAT?

In which games are you likely to see these on-screen captions?

1. "It's an empty StarBuccaneer's™ groggocino cup..."
2. "The pikemen have dealt 36 points of damage. Eight wolves perished."
3. "And take a glance at the fancy ants."
4. "Just great... My first mission and I started to argue with Commander Griffin."
5. "We've secured the President's daughter."

EXTREME TEAM

With which genre of extreme sports video games are these gentleman associated?

1. Shaun Palmer
2. Dave Mirra
3. Ricky Carmichael
4. Mat Hoffman
5. Kelly Slater

ANAGRAM ROUND

Chopped up game titles for you to unscramble in brainular fashion.

1. Man Mary
2. Lad Crud, OK?
3. Robert's Vicious Ox
4. Draw The Hunk
5. Hot Army Memo

THE CRYPTIC ROUND

Find the game titles from our textual brainaches...

1. Satan sniffling? Possibly...
2. Adam and Eve have got their work cut out for them
3. Hitting the tubes with P-Diddy and mates
4. Does God have a former girlfriend?
5. Lucky pulling pants?

WWF SMACKDOWN 'JUST SAY IT!'

Match the catchphrase to the WWF superstar.

1. "Just bring it!"
2. "I am The Game, I am that damn good!"
3. "Pimpin' ain't easy!"
4. "Shut... the... hell... up!"
5. "Get the tables!"

COLON CONUNDRUM

Complete the game titles...

1. *Aqua Aqua:*
2. *Dragon's Lair II:*
3. *Gauntlet:*
4. *Silpheed:*
5. *Rune:*

MONSTER MOVIES ROUND

To celebrate the release of *Lake Placid* on DVD, name the fiendish creatures from the following films.

1. *Lake Placid*
2. *Tremors*
3. *Cujo*
4. *Mimic*
5. *The Good Son*

TEKKEN 4 VS VIRTUA FIGHTER 4

It's the battle of the beat-'em-ups this month, but which characters are from which game?

1. Craig Marduk
2. Wolf Hawkfield
3. Jeffry McWild
4. Ling Xiaoyu
5. Christie Monteiro

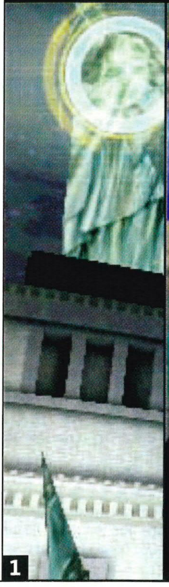
PUPPET ON A STRING...

Which of these series are Gerry Anderson projects and which are not?

1. *Space 1999*
2. *Clone Corps*
3. *Space Precinct*
4. *Terrahawks*
5. *Dick Spanner PI*

THE DEVIL'S IN THE DETAIL

Identify the games featured in this month's issue from the screenshot detail.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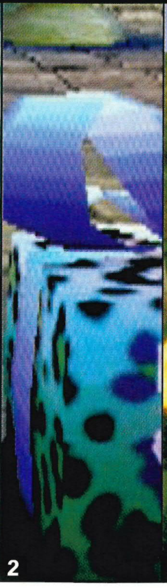
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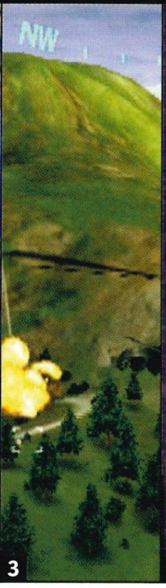
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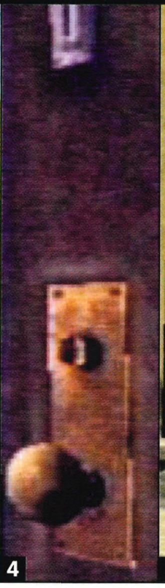
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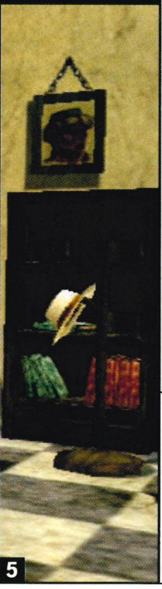
5

ANSWERS [USE A MIRROR]

3DON'T

1. Heroes Of Might And Magic
2. Army Men: Green Rogue
3. Warriors Of Might And Magic
4. World Destruction League: Thunder Tanks, or World Destruction League: Warjetz
5. Army Men Air Attack: Blade's Revenge

Did They Really Say That?

1. Escape From Monkey Island
2. Heroes Of Might And Magic
3. The Jungle Book Groove Party
4. Oni
5. Silent Scope

Extreme Team

1. Snowboarding
2. BMX
3. Motocross
4. BMX
5. Surfing

Anagram Round

1. Rayman M
2. Dark Cloud
3. Victorious Boxers
4. Thunderhawk
5. Motor Mayhem

The Cryptic Round

1. Devil May Cry
2. Project Eden
3. G-Surfers
4. Deus Ex
5. Victorious Boxers

WWF SmackDown!

1. The Rock
2. Triple H
3. Tha Godfather
4. Y2J
5. Buh-Buh Ray Dudley

Colon Conundrum

1. Aqua Aqua: Wetrix 2.0
2. Dragon's Lair II: Timewarp
3. Gauntlet: Dark Legacy
4. Silpheed: The Lost Planet
5. Rune: Viking Warlord

Monster Movies Round

1. Alligator
2. Man-eating worms
3. St Bernard
4. Genetically-modified cockroaches
5. Macaulay Culkin

Tekken 4 Vs Virtua Fighter 4

1. Tekken 4
2. Virtua Fighter 4
3. Virtua Fighter 4
4. Tekken 4
5. Tekken 4

The Devil's In The Detail

1. Deus Ex
2. The Flintstones In Viva Rock Vegas
3. Thunderhawk
4. Silent Hill 2
5. Dark Cloud

Puppet On A String...

1. True
2. False
3. True
4. True
5. True

YOUR RATING

35-50 Mansion
25-35 Caravan
15-25 Dosshouse
0-15 Box (cardboard)

Database

Want to know more? Need to know a release date? What about a game in the future? Something gone wrong? Here's all the info you could ever need...

3DO 01895 456 700
www.3doeurope.com
3DO Europe, 21-23 Mossop St, London SW3 2LY

ACCLAIM 0207 344 5000
www.acclaimnation.com
112-120 Brompton Rd, Knightsbridge, London SW3 1JJ

ACTIVISION 01895 456 789
www.activision.com
Long Island House, Suite 3a, 1-4 Marple Way, London W3 0RQ

CODEMASTERS 01926 814 132
www.codemasters.com
Stoneythorpe, Southam, Warwickshire CV33 0DL

CRAVE 00353 617 020
www.cravegames.com
58, Canalot Studios, 222 Kensal Rd, London W10 5BN

CRYO 0121 250 5072
www.cryo-interactive.com
186a Stratford Rd, Shirley, Solihull B90 3BQ

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VIRGIN INTERACTIVE 0207 551 4222
www.vie.co.uk
74A Charlotte St, London W1P 1LR

The Shortlist

If it's for PS2, and on sale in the UK then we've played it, argued about it and played it some more. Our potted judgements on the 105 games available begin below. Get you reading now.

OFFICIAL PlayStation®2 MAGAZINE
STAR PLAYER

☆ A title marked with our **StarPlayer** award is your guarantee of a title which excels on every level. Looking for a truly great PS2 game? Then get these.

4X4 EVOLUTION
(Take 2/Terminal Reality)
Flash but not fun off-roader.
Reviewed **OPS2#06**/**Overall 05**

7 BLADES
(Konami/KCEJ)
Ninja-styled adventure with repetitive gameplay.
Reviewed **OPS2#05**/**Overall 06**

ALL-STAR BASEBALL 2002
(Acclaim/Acclaim Studios Austin)
A sensibly-designed all-round game of baseball with oodles of hidden playability and depth.
Reviewed **OPS2#07**/**Overall 07**

AQUA AQUA: WETRIX 2.0
(SCi/Zed Two)
Addictive, well-realised update of cult puzzler, *Wetrix*. Addictive gameplay and mind-stretching tasks are more than enough to captivate casual gamers.
Reviewed **OPS2#01**/**Overall 07**

ARMORED CORE 2
(Ubi Soft/From Software)
Infinitely-tweakable first-person mech shooter with a bewildering array of bolt-on bionic body parts to tinker with.
Reviewed **OPS2#04**/**Overall 07**

ARMY MEN AIR ATTACK: BLADE'S REVENGE
(3DO/3DO)
Dullsville helicopter game.
Reviewed **OPS2#09**/**Overall 02**

ARMY MEN: GREEN ROGUE
(3DO/3DO)
On-rails shooter which plumbs new depths of tedium.
Reviewed **OPS2#08**/**Overall 01**

ARMY MEN: SARGE'S HEROES 2
(3DO/3DO)
Poorly realised shooter.
Reviewed **OPS2#07**/**Overall 03**

ATV OFFROAD
(SCEE/Rainbow Studios)
Quad bike stunt racer with wonky AI resulting in a poorly-controlled uneven ride.
Reviewed **OPS2#10**/**Overall 06**

BLOODY ROAR 3
(Virgin/Hudson Soft)
Beast battler with depth bypass.
Reviewed **OPS2#09**/**Overall 06**

CART FURY CHAMPIONSHIP RACING
(Midway/Midway)
An arcade racer rammed with crazy physics and ridiculous speed, but lacking longevity.
Reviewed **OPS2#10**/**Overall 06**

CITY CRISIS
(Take 2 Interactive/Syscom)
Innovative helicopter airlift adventure with a superior control system but a lack of true longevity.
Reviewed **OPS2#10**/**Overall 06**

CRAZY TAXI
(Acclaim/Sega/Acclaim)
Pure arcade thrills. If you want speed, buy this now.
Reviewed **OPS2#07**/**Overall 08**

DEAD OR ALIVE 2
(SCEE/Tecmo)
Cult beat-'em-up with a blistering frame rate.
Reviewed **OPS2#02**/**Overall 07**

DISNEY'S DINOSAUR
(Ubi Soft/Ubi Soft)
Poor movie spin-off.
Reviewed **OPS2#03**/**Overall 04**

DONALD DUCK: QUACK ATTACK
(Ubi Soft/Disney Interactive)
More 'cack' than 'quack'.
Reviewed **OPS2#04**/**Overall 04**

DRAGON'S LAIR
(Digital Leisure/Cinematronics)
Unplayable retro adventure.
Reviewed **OPS2#03**/**Overall 02**

DRAGON'S LAIR II: TIMEWARP
(See above)
Painfully dull arcade sequel.
Reviewed **OPS2#03**/**Overall 01**

DRIVING EMOTION TYPE-S
(EA/Square)
Dismal, *dismal* racer.
Reviewed **OPS2#05**/**Overall 04**

DYNASTY WARRIORS 2
(Midas Interactive/KOEI)
Epic battler mixing strategy, sword-slashing, horse riding and shooting people.
Reviewed **OPS2#02**/**Overall 07**

EPHEMERAL FANTASIA
(Konami/KCEJ East)
Bemani-flavoured RPG where periodically whipping out a guitar to produce tear-jerking solos is integral to the plot.
Reviewed **OPS2#10**/**Overall 07**

ESCAPE FROM MONKEY ISLAND
(Activision/LucasArts)
Adventure with smart visuals, a brilliantly witty script and intelligent puzzling.
Reviewed **OPS2#09**/**Overall 08**

ETERNAL RING
(Ubi Soft/From Software)
Unoriginal Japanese RPG.
Reviewed **OPS2#05**/**Overall 03**

EVERGRACE
(Ubi Soft/Crave Entertainment/From Software)
Depressing remote-feeling RPG.
Reviewed **OPS2#06**/**Overall 02**

EXTERMINATION
(SCEE/Deep Space)
Survival horror-fest crawling with design innovations.
Reviewed **OPS2#08**/**Overall 07**

ESPN INTERNATIONAL TRACK & FIELD
(Konami/KCEO)
Graphically impressive athletics sim with dodgy AI.
Reviewed **OPS2#01**/**Overall 06**

ESPN NATIONAL HOCKEY NIGHT
(Konami/KCEO)
Gameplay kinks put this below its EA Sports rival.
Reviewed **OPS2#05**/**Overall 06**

ESPN NBA 2NIGHT
(Konami/KCEO)
For basketball heads only.
Reviewed **OPS2#05**/**Overall 06**

ESPN WINTER X-GAMES SNOWBOARDING
(Konami/KCEO)
Lifelike boarder, ruined by bland graphics and slow controls.
Reviewed **OPS2#01**/**Overall 06**

F1 CHAMPIONSHIP SEASON 2000
(EA Sports/EA/Visual Sciences)
Hardcore F1 fans will find this a little too easy.
Reviewed **OPS2#03**/**Overall 06**

F1 RACING CHAMPIONSHIP
(Video System/Ubi Soft)
Good attention to detail but less fun than its competitors.
Reviewed **OPS2#06**/**Overall 05**

FORMULA ONE 2001
(SCEE/Studio Liverpool)
Tons of depth, but it'll feel just too 'simmy' for some. Still, the best F1 game on the PS2 to date though.
Reviewed **OPS2#07**/**Overall 08**

FANTAVISION
(SCEE/SCEI)
The world's first fireworks game. Not enormous, but of rare and random beauty.
Reviewed **OPS2#01**/**Overall 07**

FIFA 2001
(EA Sports/EA Sports Canada)
Great graphics but second division gameplay.
Reviewed **OPS2#02**/**Overall 06**

FUR FIGHTERS
(Acclaim/Bizarre Creations)
Cute fluffy creatures armed with shotguns blast each other to pieces in this cel-shaded cartoon adventure.
Reviewed **OPS2#08**/**Overall 08**

GAUNTLET: DARK LEGACY
(Midway/Midway East Games)
Dated gameplay negates any innovative additions.
Reviewed **OPS2#08**/**Overall 05**

GIFT
(Cryo Interactive/Ekosystem)
Quirky and cerebral French platformer with an annoying hero which manages to over-reach itself in search of fun.
Reviewed **OPS2#10**/**Overall 06**

GRADIUS III & IV
(Konami/KCET)
Dull 2D arcade shooter.
Reviewed **OPS2#01**/**Overall 02**

☆ GRAN TURISMO 3: A-SPEC
(SCEE/Polyphony Digital)
GT3 is the greatest driving game in the world – rally cars, sports cars, they're all there. Buy it.
Reviewed **OPS2#09**/**Overall 09**

GUN GRIFFON BLAZE
(Swing/GameArts)
Another mech shooter for robot fetishists everywhere.
Reviewed **OPS2#03**/**Overall 07**

H30 SURFING
(Take 2/ASCII)
Inadequate surf sim with an infuriating camera angle.
Reviewed **OPS2#02**/**Overall 04**

HEROES OF MIGHT AND MAGIC
(3DO/3DO)
Patchy PC-style adventure.
Reviewed **OPS2#08**/**Overall 03**

HOLOGRAM TIME TRAVELLER
(Digital Leisure/Sega)
Avoid like the plague.
Reviewed **OPS2#03**/**Overall 00**

INTERNATIONAL LEAGUE SOCCER
(Eon Digital Entertainment/Taito)
Astoundingly rotten. Easily one of the worst footie sims ever.
Reviewed **OPS2#10**/**Overall 02**

INTERNATIONAL SUPERSTAR SOCCER
(Konami/KCEO)
Genuine squads and more instant terrace gratification.
Reviewed **OPS2#01**/**Overall 08**

KENGO: MASTER OF BUSHIDO
(Ubi Soft/LightWeight)
A padded-out training mode makes up for this smart ninja fighter's limited nature.
Reviewed **OPS2#07**/**Overall 06**

KESSEN
(Electronic Arts/KOEI)
RTS on a huge scale with 100 warriors on-screen at once. An all-consuming work of true beauty. Potentially obsessive.
Reviewed **OPS2#04**/**Overall 07**

KNOCKOUT KINGS 2001
(EA Sports/EA Sports)
Competent boxing sim. Not good enough to earn its royal status though.
Reviewed **OPS2#05**/**Overall 06**

KURI KURI MIX
(Empire/From Software)
Bizarre two-player puzzler fixated with greed.
Reviewed **OPS2#07**/**Overall 07**

LE MANS 24 HOURS
(Infogrames/Melbourne House)
More accessible for the gamer daunted by simulation-style vehicle handling, but has depth and thrills in abundance.
Reviewed **OPS2#09**/**Overall 08**

MADDEN NFL 2001
(EA Sports/EA Sports)
PS2's most rewarding and complete sports game yet with excellent presentation.
Reviewed **OPS2#01**/**Overall 08**

MDK2 ARMAGEDDON
(Interplay/BioWare)
A unique, challenging adventure bursting with ideas and an inspired three-character format.
Reviewed **OPS2#07**/**Overall 08**

MIDNIGHT CLUB
(Rockstar/Angel Studios)
Speedy urban racing, boasting huge NYC and action-packed London environments.
Reviewed **OPS2#01**/**Overall 04**

MOTO GP
(SCEE/Namco)
Gran Turismo on two wheels (ish). A fantastic motorbike sim.
Reviewed **OPS2#03**/**Overall 07**

☆ MTV MUSIC GENERATOR
(Codemasters/Jester)
Home DJ sample/mixer music maker. Enormous fun and nigh on faultless. One of the most exciting and well put together PS2 releases yet.
Reviewed **OPS2#08**/**Overall 09**

NBA HOOPZ
(Midway/Eurocom)
Ace arcade-styled basketball sim but no *NBA Street*.
Reviewed: **OPS2#06**/**Overall 06**

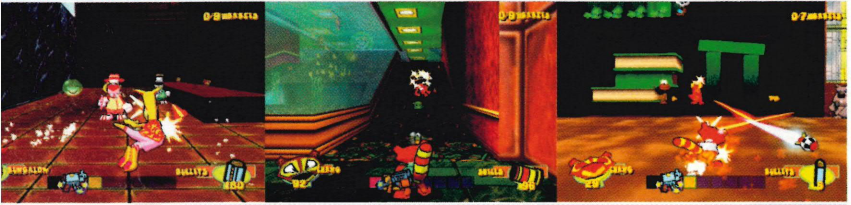
NBA LIVE 2001
(EA Sports/EA Sports)
Solid and playable EA franchise.
Reviewed: **OPS2#05**/**Overall 06**

NBA STREET
(EA Sports Big/EA Sports)
Great looks, great to play, but not quite next-gen.
Reviewed **OPS2#10**/**Overall 06**

NHL 2001
(EA Sports/EA Sports Canada)
EA Sports' perennial ice hockey licence hits the mark beautifully.
Reviewed **OPS2#02**/**Overall 08**

Reader's Choice

WHY EVERYONE SHOULD OWN... **FUR FIGHTERS**



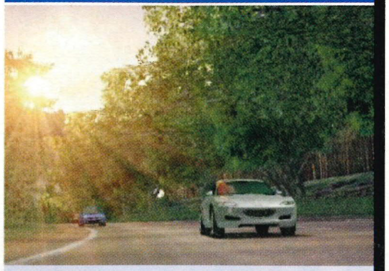
Nominated by
CHRIS DAVIES
via e-mail
"It's one twisted, sick, violence-crazed comic strip riddled with pop culture and critter carnage."

"How come? It's the best game – ever. The characters are cute and the gameplay feels like it's straight out of a James Bond movie. The thought of evil Viggo genetically modifying the babies' parents into monstrous end-of-level bosses is a stroke of genius and he has more than a faint whiff of Blofeld's evil campery about him. The graphics are gorgeous, the jokes are funny as hell ('Resident Weevil') and you won't finish it for flaming yonks. Fluffin' fantastic!"

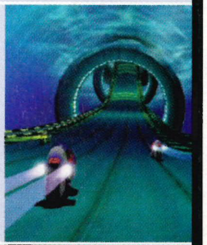
What's the PS2 game you think everyone should own? Write to Reader's Choice at the usual address or e-mail your suggestion to PS2@futurenet.co.uk. Enclose name, address, age, and photo to win a game of your choice.

Six Of The Best...

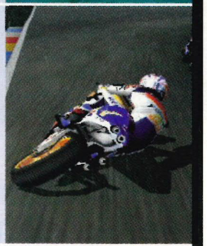
DRIVING GAMES



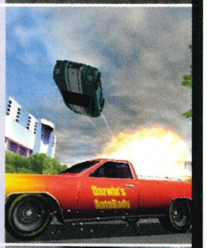
1. GRAN TURISMO 3 A-SPEC
Well you weren't expecting – *RC Revenge Pro?* This is simply the best driving game on any platform. And even if you tend to pick arcade racers, that shouldn't be a problem as *GT's* Arcade mode virtually redefines the term. It's astounding. Any other racer just pales into insignificance.
*Gran Turismo 3 A-spec *is out now from SCEE.*



2. EXTREME G 3
While the world waits for *WipEout Fusion*, *EG3* pumps out stylish thrills – all nerve-shredding, break-neck, future-bike showdowns for speed freaks everywhere.
*Extreme G3 *is out now from Acclaim.*

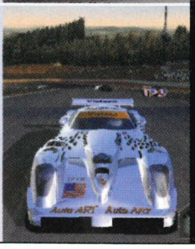


3. MOTO GP
Here's a pedigree bike track racer that delivers accurate handling, superbly recreated, world class tracks and a refreshingly exacting learning curve.
*Moto GP *is out now from SCEE.*



4. RUMBLE RACING
Insane cars, epic power-ups and short-cut riddled tracks make for an all conquering arcade stunt racer. It's *SSX* on four wheels.
*Rumble Racing *is out now from EA.*

5. FORMULA ONE 2001
The best F1 sim out there. Play it tactically over the season, or race while smirking at Schumacher in your wing mirrors on the track of your choice.
*Formula One 2001 *is out now from SCEE.*



6. LE MANS 24 HOURS
Straddling both arcade and simulation, this is a perfectly balance for casual driving fans who want a thrilling ride but also an enduring challenge.
*Le Mans 24 Hours *is out now from Infogrames.*

ONI
(Rockstar/Bungie Software)
Pioneers new character animation in an enjoyable third-person sci-fi romp.
Reviewed **OPS2#05**/**Overall 07**

ONIMUSHA: WARLORDS
(Capcom/Capcom)
Impressive survival horror which lets the PS2 run riot. Gameplay isn't quite so fresh, though.
Reviewed **OPS2#09**/**Overall 08**

OPERATION WINBACK
(Midas Interactive/KOEI)
Lacks variety, but still an enjoyable stealth shooter.
Reviewed **OPS2#07**/**Overall 06**

ORPHEN
(Activision/Shade Inc)
Disappointing animé-inspired Japanese RPG.
Reviewed **OPS2#01**/**Overall 04**

POOLMASTER
(Take 2/Ask)
Dull pool sim, despite some tidy ball physics.
Reviewed **OPS2#02**/**Overall 05**

☆ **QUAKE III**
(EA/id & Bullfrog)
In four-player mode, this first-person shooter is the best multiplayer yet. Runs like greased lightning and looks absolutely gorgeous. Buy it.
Reviewed **OPS2#06**/**Overall 09**

RAYMAN REVOLUTION
(Ubi Soft/Ubi Soft)
Animation-quality graphics elevate this classic platformer above others of its kind. New elements add longevity, and make for engrossing gameplay.
Reviewed **OPS2#02**/**Overall 08**

☆ **RESIDENT EVIL CODE: VERONICA X**
(Capcom Eurosoft/Capcom)
Its captivating story, cinematic atmosphere, kinetic action, frights, thrills and blood-spillage rival 99% of horror flicks for impact. This, *The Shining* of survival horror, inhabits the foul pinnacle of its genre. Surrender to its depraved clutches.
Reviewed **OPS2#10**/**Overall 09**

RC REVENGE PRO
(Acclaim/Acclaim Cheltenham)
Last-gen graphics and sluggish frame rate adds up to an avoidable kart racer.
Reviewed **OPS2#02**/**Overall 03**

READY 2 RUMBLE: ROUND 2
(Midway/Midway)
Marvellous arcade-based comedy boxing game, pitting ridiculous cartoon fighters against one another.
Reviewed **OPS2#01**/**Overall 07**

RED FACTION
(THQ/Volition)
First-person shooter melding *MGS* and *Quake III*. Its magnificence is marred only by a little lazy design.
Reviewed **OPS2#08**/**Overall 08**

RIDGE RACER V
(SCEE/Namco)
Initial high hopes scuppered by jagged edges, limited size and a general lack of originality.
Reviewed **OPS2#01**/**Overall 07**

RING OF RED
(Konami/KCE)
A mech RTS that's fun? Oh yes. A must-buy for the discerning robo-fetishist after something different.
Reviewed **OPS2#07**/**Overall 08**

ROBOT WARLORDS
(Midas Interactive/DaZZ)
Many other superior mech games make this redundant.
Reviewed **OPS2#06**/**Overall 04**

RUGBY
(EA Sports/Creative Assembly)
More akin to *Madden* than *FIFA* in approach, a highly enjoyable and refined take on the sport.
Reviewed **OPS2#08**/**Overall 07**

RUMBLE RACING
(EA/EA)
Fast and furious arcade stunt racer with oodles of challenge and replay value to die for in Two-player mode.
Reviewed **OPS2#08**/**Overall 08**

SHADOW OF MEMORIES
(Konami/KCET)
A filmic adventure which keeps the surprises coming with a serpentine plot. Its slant on pure terror will leave you slack jawed.
Reviewed **OPS2#05**/**Overall 08**

SILENT SCOPE
(Konami/KCEO)
A slick but simple shooting gallery-style game where you play a police sniper. Walks the thin line between frustration and progress with grace. Extremely taut and enjoyable.
Reviewed **OPS2#01**/**Overall 08**

SILPHEED: THE LOST PLANET
(Swing/Treasure, GameArts)
Tedious top-down shooter.
Reviewed **OPS2#03**/**Overall 03**

SKY ODYSSEY
(SCEE/Cross for SCEI)
A flight sim where you don't have to shoot anything, just complete crazy missions. Engrossing and immensely playable, plumbing a surprisingly rich vein.
Reviewed **OPS2#06**/**Overall 08**

SKY SURFER
(Virgin Interactive/ Idea Factory)
Dull extreme sporter.
Reviewed **OPS2#04**/**Overall 03**

SMUGGLER'S RUN
(Rockstar/Angel Studios)
Mission-based fun in which you escape from the cops with a trunkload of booty. Has impressively large free-roaming environments by the acre.
Reviewed **OPS2#01**/**Overall 07**

SPACE ACE
(Digital Leisure/ Cinematronics)
Horrific ancient arcade port.
Reviewed **OPS2#04**/**Overall 01**

☆ **SSX**
(EA Sports Big/EA Sports Canada)
This outrageous, inventive rainbow-coloured high-speed snowboard game is packed with crazy courses. One play and it'll really take your breath away. If the PS2 ever needed an advertisement, this is it.
Reviewed **OPS2#01**/**Overall 09**

☆ **STAR WARS: STARFIGHTER**
(Activision/LucasArts)
Mesmerising 3D *Star Wars* blaster with engaging missions and film-perfect sound effects. A blindingly good space shooter. Buy this game, you will.
Reviewed **OPS2#06**/**Overall 09**

STAR WARS: SUPER BOMBAD RACING
(Activision/Lucas Learning)
Cartoon kart racer with wonky AI and derivative gameplay. The force is weak in this one.
Reviewed **OPS2#08**/**Overall 05**

STREET FIGHTER EX3
(Capcom Eurosoft/Arika)
A decent enough 2D/3D battler, but doesn't give *Tekken Tag Tournament* anything to worry about. Drips cult appeal.
Reviewed **OPS2#03**/**Overall 07**

SUMMONER
(THQ/Volition)
The best PS2 RPG. A little too ugly perhaps, but still a gem-like sprawling epic bolted to a highly original and moving plot.
Reviewed **OPS2#04**/**Overall 08**

SUPER BUST-A-MOVE
(Acclaim/Taito)
Another update of a classic game, but a pointless one as it adds nothing new.
Reviewed **OPS2#02**/**Overall 04**

SWING AWAY GOLF
(EA Sports/T&E Soft)
Cutesy PSone golf sim let down by a poor conversion.
Reviewed **OPS2#02**/**Overall 03**

TEKKEN TAG TOURNAMENT
(SCEE/Namco)
Fantastically playable and graphically spectacular beat-'em-up. All new tagging moves will keep the testy *Tekken* faithful happy.
Reviewed **OPS2#01**/**Overall 08**

THE BOUNCER
(SCEE/Squaresoft)
A fun, accessible brawler whose adventuring elements are fairly limited. All short-term flash.
Reviewed **OPS2#09**/**Overall 06**

TG DARE DEVIL
(Kemco/Papaya Studios)
Fun driving sim, but lacks any real depth.
Reviewed **OPS2#02**/**Overall 05**

THEME PARK WORLD
(EA/Bullfrog)
A God sim to flip for. Enjoyable, charming and with a light touch others can only dream of.
Reviewed **OPS2#03**/**Overall 07**

TIGER WOODS PGA TOUR 2001
(EA Sports/EA Sports)
Fun enough golf sim which suffers from a seemingly random control system.
Reviewed **OPS2#06**/**Overall 06**

☆ **TIMESPLITTERS**
(Eidos/Free Radical Design)
Fast and frantic multiplayer first-person shooter. May look 'old' when up beside *Quake III Revolution*. One of the best 'Shoot your buddies' PS2 games. Eminently ownable.
Reviewed **OPS2#01**/**Overall 09**

UEFA CHALLENGE
(Infogrames/Infogrames)
Everything that could go wrong in a football game is right here. So uniquely terrible, it's almost an admirable achievement.
Reviewed **OPS2#10**/**Overall 02**

UNREAL TOURNAMENT
(Infogrames/Epic Games)
Gory, over-the-top, extremely violent and immensely playable FPS, let down by a slow frame rate in four-player mode. Get *Quake III* or *TimeSplitters* for the same deal but a hell of a lot faster. Lush looks but fatally rogered by a dodgy frame rate.
Reviewed **OPS2#04**/**Overall 08**

WACKY RACES STARRING DASTARDLY AND MUTTLEY
(Infogrames/Infogrames)
Misty-eyed fans of the series will love the visuals, however the average gameplay punctures any nurtured enthusiasm.
Reviewed **OPS2#09**/**Overall 06**

WALT DISNEY'S JUNGLE BOOK GROOVE PARTY
(Ubi Soft/Disney Interactive)
Disappointing Disney dance-'em-up. Go for the cheaper PSone version instead.
Reviewed **OPS2#08**/**Overall 04**

WARRIORS OF MIGHT AND MAGIC
(3DO/3DO)
Dreadful non-adventure/RPG.
Reviewed **OPS2#07**/**Overall 03**

WDL: THUNDER TANKS
(3DO/3DO)
An arcade tank sim which is an absolute romp in four-player Deathmatch mode, although blowing up CPU-controlled tanks in single player isn't much fun. Bursting with acres of suitably OTT weaponry.
Reviewed **OPS2#05**/**Overall 07**

WILD WILD RACING
(Rage/Rage)
Off-road buggy racing game with merely acceptable looks and initially discouraging handling, but challenging courses engage the player.
Reviewed **OPS2#01**/**Overall 06**

WORLD DESTRUCTION LEAGUE: WARJETZ
(3DO/3DO)
Looks like an average PSone game but manages to bolt on poorly executed gameplay for added debasement.
Reviewed **OPS2#10**/**Overall 02**

X-SQUAD
(EA/EA Square)
Team-based third-person shooter. Enjoyable enough fare, but never inspiring.
Reviewed **OPS2#02**/**Overall 05**

☆ **ZONE OF THE ENDERS**
(Konami/KCEJ)
Cool graphics and intuitive controls make this a mech game with soul. With an incredible range of mechanical creatures to battle, a visionary sense of scope, it's as intelligent as it is playable. But then what did we expect from Kojima? Oh, and a free *MGS2* demo too.
Reviewed **OPS2#06**/**Overall 09**

WHAT IF...

SUPERPOWERS FOUGHT USING PLAYSTATION 2?

Hop aboard the good ship hypothetical as we set sail on this, the first of our monthly voyages into imagined PS2 realities. We bid you welcome to What If...

WORDS: PAUL FITZPATRICK/ILLUSTRATION: WILL BARRAS

THE DATE: **2005**
THE PLACE: **THE HEADQUARTERS OF THE UNITED NATIONS IN NEW YORK CITY**

AS AN AGEING FIDEL Castro defiantly kicks out the leg supports of his La-Z-Boy chair, President Bush, sitting opposite, takes a swig from a bottle of suds and belches defiantly at the khaki-clad revolutionary leader. Castro responds with the universal hand gesture for 'your breath stinks' before biting off the end of a foot long Montecristo and gobbing it at the leader of the free world. A tense, murmur spreads around the chamber.

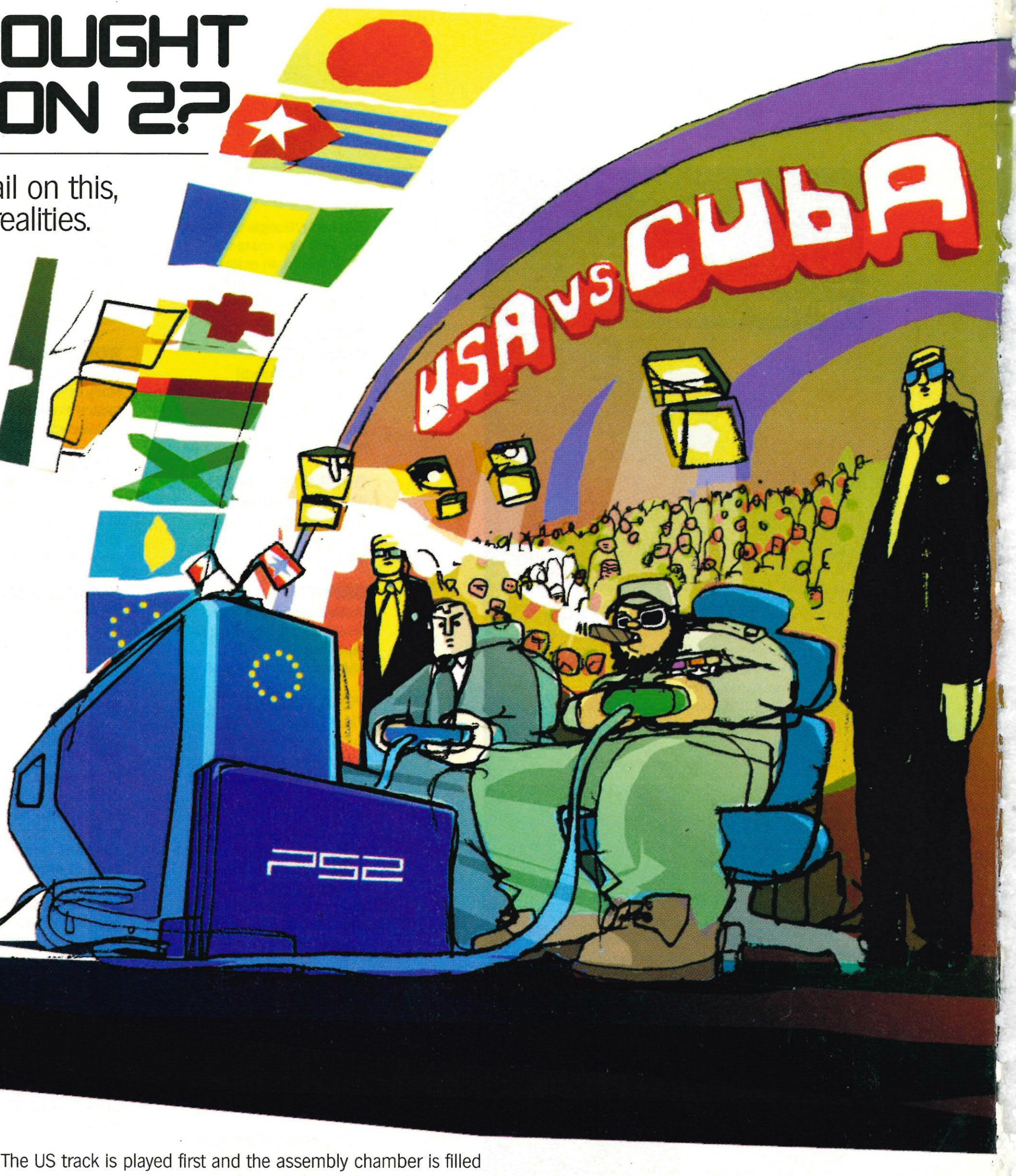
This is the first time that an international conflict will be decided not by the mobilisation of two armies and countless, needless deaths, but by a 'best of three' PlayStation 2 showdown and everyone's justifiably nervous. As UN Secretary General Kofi Anan wrestles with an S-Video lead, there's just enough time to look at the PS2 games chosen to settle the countries' latest dispute.

During an emergency session of the UN just days ago, it was decided that Cuba and the USA would choose a game apiece and that the remaining title would be voted on by the other nations. The Cuban delegation chose *Pro Evolution Soccer 3*. The American contingent, reluctantly following orders from the President himself, selected *Army Men: Green Rogue 4*. And, after a secret ballot it was announced that in the event of a draw, *MTV Music Generator 4* would be the crucial decider.

Pro Evolution Soccer 3 is booted up and, after a few tense moments where VP Dick Cheney explains to a spooked Dubya that there aren't really little men in shorts living in the TV, the first round begins. Ten minutes later, it's all over. Cuba, playing as Holland, concede an early own goal to the US national team due to Castro's inability to see the direction of play through the fug of cigar smoke. One ashtray and two blinding halves later, the final score is 2-1 to Fidel. An earpiece-translated chant of, "You're shit/And you know you are!" from the Russian and Chinese delegations is quelled and *Army Men: Green Rogue 4* is loaded.

Two minutes into the opening level, Castro throws down his Dual Shock 2 in disgust and marches off stage screaming, "Mi dios! La guerra es preferible a jugar este juego!" Although Fidel is persuaded that war isn't actually better than playing the game, it's too late. America win the round by default and *MTV Music Generator 4* is unwrapped. This will serve as the tie-breaker. One hour later and the two parties emerge from closed sessions with their advisors, proudly brandishing Memory Cards.

The US track is played first and the assembly chamber is filled with a surprisingly experimental wedge of bootylicious R&B. Dubya turns and nods smugly at a beanie-wearing advisor who looks suspiciously like Timbaland. It looks bad for Cuba. But Castro's track fills the room and before long, the whole of the UN is swaying uncontrollably to an infectious and throbbing progressive house/mambo fusion. Even Bush is tapping his foot. The vote is a formality. Game over, and plans for the forcible repatriation of Gloria Estefan and the Miami Sound Machine are scrapped. ☐



//Cuba concede an early own goal due to Castro's inability to see through the fug of cigar smoke//

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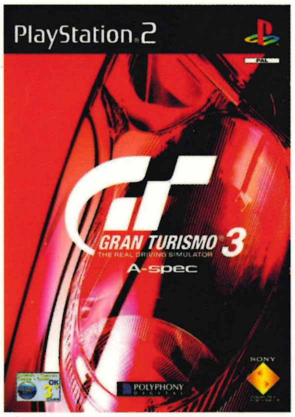
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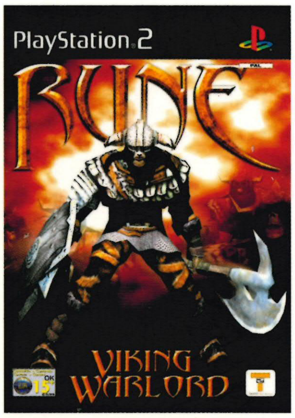
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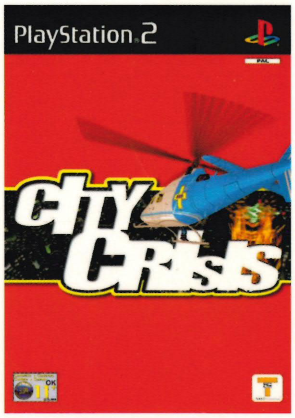
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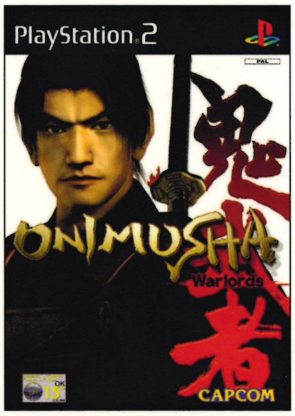
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